

Jeffrey Simpson on the budget, education, and student protests, pg. 3

THE MCGILL DAILY

Volume 89, Issue 54 March 2, 2000
Bracket creeps since 1911



Paul Martin, the Media, and Me

*A firsthand
account of how
the news gets
spun, pg.8*

NEWS –

*The other side of the Youth
Summit, pgs. 6 and 7*

CULTURE –

*Grateful Dead's drummer alive
and well – pg. 10*



Black plate)



Elections McGill

Élections McGill

Notice from Elections McGill

Elections McGill hereby announces that the winter 2000 elections will be held on March 7 through 9 with advance polls being held on March 2.

Elections McGill hereby announces that a Council-initiated referendum concerning First Year Vote on Council, and a referendum concerning the Cold Beverage Agreement, shall be held in conjunction with the elections.

Annnonce d'Élections McGill

Élections McGill annonce que les élections d'hiver 2000 seront tenues du 7 au 9 mars et les scrutins anticipés le 2 mars.

Élections McGill annonce que le référendum lancé par le Conseil concernant le vote des étudiants de première année sur le Conseil ainsi que le référendum concernant l'Accord sur les breuvages froids, seront tenus conjointement avec les élections.

Advanced Polls will be open March 2 from 10.00am to 9.00pm at the Shatner University Centre (lobby kiosk). Polls will be open March 7-8-9 from 10.00am to 5.00pm at the following locations (stations marked with a * will be open until 7pm on Tuesday and Wednesday):

- William Shatner University Centre (Lobby Kiosk) *
- Bishop Mountain Hall *
- Royal Victoria College cafeteria *
- Stephen Leacock
- McConnell Engineering
- Redpath Library *
- Frank Dawson Adams
- Arts Building
- Bronfman
- Chancellor Day Hall
- Burnside Hall (handicapped accessible)
- Stewart Biology – North Wing
- M.H. Wong Building
- Education Building

Les scrutins anticipés seront ouverts le 2 mars de 10h à 21h au Centre universitaire Shatner (kiosque central). Les stations de vote seront ouvertes du 7 au 9 mars, de 10h à 17h aux endroits suivants (les stations marquées d'une * seront ouvertes jusqu'à 19h les mardi et mercredi).

- Centre universitaire Shatner (kiosque central) *
- Bishop Mountain Hall *
- Cafétéria du Royal Victoria College *
- Stephen Leacock
- McConnell Engineering
- Bibliothèque Redpath
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Student Protests Ineffective: Jeffrey Simpson

Globe columnist praises federal education initiatives

BY BEN ERRETT

Student demonstrations are a poor medium for policy change, said Globe and Mail national affairs columnist Jeffrey Simpson.

Simpson, a recent recipient of the Order of Canada and a national commentator, spoke to The Daily yesterday about Monday's federal budget.

The protest held last month by the Canadian Federation of Students to pressure both federal and provincial governments to re-invest in post-secondary education had no impact on Ottawa, according to Simpson.

In view of the complaints that student leaders have voiced over the treatment of education in the budget, Simpson was asked if he saw their lobbying tactics, including nation-wide "days of action," as being effective.

"In a word, no. The rallies simply have no effect on policy. They have no effect on anyone who thinks logically about the problems in post-secondary education. Students simply don't have credibility when they argue for lower fees."

For McGill student leaders in particular, Simpson offers some advice on what not to do.

"First of all, simply claiming fees ought to be lowered is a lousy argument. Quebec has the lowest fees in the country, as well as the continent. Provincial governments do have to increase basic funding, but to do that, realistically, student fees have to increase.

The benefits that individuals accrue at university are ultimately benefits for society. Since they have a communal value, it's fair and proper to subsidize them. But, on the other hand, every study has shown that

students who attend university will earn more than people who do not. While we ought to subsidize post-secondary education, the current subsidy is unacceptably large."

"The argument of accessibility often comes up here. If you look at the United States, the participation rate in post-secondary education is the same as it is in Canada, even though the fees at publicly funded schools there are higher. Accessibility for the poorest Canadians would then be up to the institution. Basically, the efforts of the federal government are in the right direction."

In his post-budget column, Simpson noted that post-secondary education was one of a wide range of programs that would receive increased funding in this



Globe and Mail national affairs columnist Jeffrey Simpson

"I would argue that education has been like religion to the Liberals," Simpson said.

"If you examine the last three budgets, the list of initiatives on education has really been impressive. They've introduced registered education savings plans, the millennium scholarship funds, increased money towards grants, the Canadian foundation for innovation program and now the twenty first century chairs, which will be hundreds of endowed chairs for research.

"All of these are really impressive steps. We've underfunded post-secondary education in this country for the last quarter century. The Liberals are taking important steps to close this gap."

“The rallies simply have no effect on policy. They have no effect on anyone who thinks logically about the problems in post-secondary education.”

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The Royal Victoria College
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"Women & Business" Panel at McGill University

Tuesday, March 7, 2000 at 6:30 p.m.
Faculty Club Ballroom, 3450 McTavish Street

According to a recent study, almost half of Canada's major corporations have no women at all in senior positions and in Quebec only 12.3% of 1493 senior corporate jobs in the province's largest companies and crown corporations are held by women. Three of these women - Marie Giguère (Senior Vice-President, Molson Inc.), Vera Danyluk (Chair, Montreal Urban Community), and Louise Roy (President and CEO, Telemedia Communications Inc.) will address the challenges facing young women in business today.

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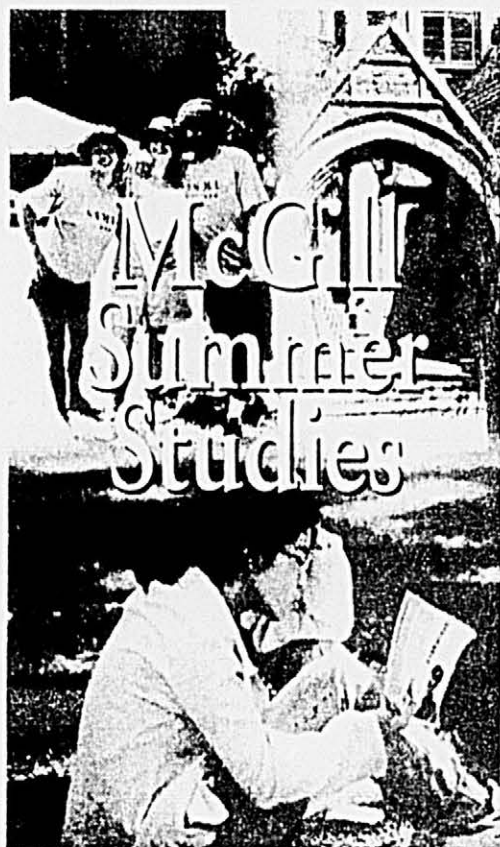
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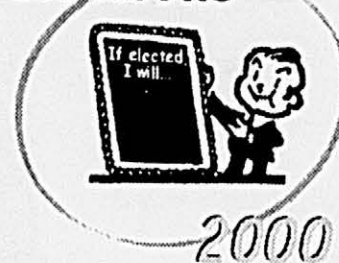
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Students Want to Know More About Their Government

elections



BY BEN ERRETT

Although SSMU elections are a big deal around the Shatner building, the consistently low turnout rate in previous elections (averaging 20% of eligible voters) is a good indication that the average student is not as concerned with the race. To take the elections out of the hands of the spin doctors, we gathered a group of students together to discuss the elections. These students were randomly chosen, and while many of them are involved with clubs at McGill, none are affiliated with student government.

Daily: What issues do you feel should be addressed in this campaign?

Kinan: I've got one that really bothers me. There's a lot of talk around campus about what happens to SSMU money. I was wondering if they could clarify it, maybe make their financial records more publicly available. The rumours are there; whether there's any truth to them, I'd like to know.

Ashley: I agree. I don't really know what SSMU does with its money. I'm not saying that they're doing illegitimate things with it, but I'd just like to know where the money's going and know that it's not going into things that students don't think are important.

Fraser: I know a little bit about what SSMU does with at least some of their money, and as far as clubs and services go, I think it's pretty good. I know that the folk music society got all the money they asked for, and I know Queer McGill got a lot of the money that they asked for this year. I would like to think that I can trust the SSMU executives to manage the money effectively, because we elected them, or at least a limited number of us elected them. It's true that not very many people vote, and then there's a feeling that SSMU doesn't represent people on

campus. I have a difficult time with people who say that when they didn't vote.

Daily: Is there anything that SSMU is not doing now that you'd like to see them do?

Mina: Well, there's all this controversy about the CBA, and we hear a lot about endorsements and corporate sponsors. I rarely hear about the infrastructure and the decrepit libraries here at McGill. I'd like more of a focus on education rather than the money that's flowing around.

Daily: How about accessibility?

Ashley: I'm sure that they're very accessible if you go and seek them out, but I haven't seen any real presence through the year. I've never really seen them around campus doing anything. I've seen their faces and I've seen them in the paper, but I haven't really felt that they've been out there letting people know who they are.

Becky: When I've had a particular interest and I've gone to the SSMU office, I've found them competent and helpful. In terms of their mandate and what specific people are doing, I really don't know exactly what they offer. I'm sure there's all these services I'm missing out on just because I'm not aware of them. When I hear rumours about how they're going to privatize half of McGill, I don't really have the background to know about the issue.

Kinan: I agree. I think SSMU should keep students better informed about what they are doing. Take the CBA deal. Most of us don't really know what the particulars of the deal are. Some people are anti CBA, some people are for it, but really, not a lot of people know. Maybe it's good, maybe it's not good, but I have no clue what it's about.

Fraser: Becky brought up the issue of communication, and communication between clubs. I think if we had more communication between clubs and services, like intergroup relations, then people would be better informed. One way to do this is the clubs newsletters, which just has not happened. There is supposed to be one, and it's the mandate of the clubs reps. Every year that I've been here, at least one has quit and we've had to vote for a new one. At one time, there was a nicely published clubs newsletter that came out every month and linked the clubs together. Lately, all we've had is updates of what's happened at SSMU council meetings, stuff that the general student doesn't care about because it's just political schlab. One candidate is promising to do this, but it's really the mandate of the representatives of reps, not execs.

Kinan: We want to be better informed of what SSMU is doing. Not their political shit, but the stuff they're really doing.

The Daily's Election Panel



REBECCA LAZAROVIC
U2 ARTS



ASHLEY WHEATON
UO MANAGEMENT



FRASER HALL
U2 BIOLOGY



MINA YOSHIKAI
U2 BIOLOGY



KINAN AL-ISSA
U1 ENGINEERING
(ELECTRICAL)

SSMU Candidates Hit the Campaign Trail

Eight candidates fail to show for first speaking opportunity

By SIMON RABINOVITCH

Students running in next week's SSMU executive elections presented their platforms to SUS representatives last night in a meeting plagued by absenteeism. Of the 19 candidates, only 11 made appearances.

In spite of the poor turnout, the Science Undergraduate Society reps got a chance to hear just what the candidates have in store if elected.

SSMU Presidential hopefuls Wojtek Baraniak and Rom Severino were on hand last night, though Tamana Kochar could not make the event.

Wojtek Baraniak, this year's outgoing VP Community and Government Affairs, drew attention to his plan for the creation of a student project fund that would help pay for academic projects and trips to conferences.

"I've been on [SSMU's] executive this year and I can list off a slew of things that we can do better," said Baraniak. "Areas like budgets, council spending, photocopying, double siding, are things that are very, very simple that we don't do, that we could do, and that would reallocate funds to our clubs and services on campus."

Severino's primary goal if elected, he

said, would be to enhance the exposure of SSMU and reach out more to the student body. "The Student Society does a tremendous amount of work, but the main problem is people don't know about it," he explained.

He proposes establishing a weekly electronic newsletter that would have current issues, opinion polls and event listings as its focus.

In the battle for VP Operations between Jay Antao, Arif Chowdhury, and Kevin McPhee, only Chowdhury was present. He said that SSMU can improve the transparency of "how money is spent" and "how decisions are made."

"A lot of the decision-making processes don't happen in public enough," said Chowdhury.

In the race for VP University Affairs, the SUS reps were not able to hear from Amarkai Laryea or Jacquie Poitras, as only Clara Péron showed up. She outlined campaign promises to make student senators more accountable to their faculties by having senator elections run by faculty associations. Currently, senators are voted on at the same time as SSMU executive.

Senators "will not be chosen through backroom politics, but will be people actually elected by their faculties," said Péron.



VP Clubs and Services hopefuls (left to right) Chris Gratto, Andre Nance, and Akin Alaga

All three students vying for the VP Clubs and Services position made speeches to the SUS last night. Akin Alaga stressed the importance of "linking" students to McGill's clubs and services. He outlined plans for a free telephone service in Shatner, posting a calendar of events on a monthly basis around campus and airing CKUT in Shatner.

Chris Gratto said he hopes to alter the financial fortunes of clubs and services and create a comprehensive guide for the benefit of students listing all clubs and the services that they offer.

Andre Nance, the final candidate, said he sees some wrinkles in the operation of clubs and services that can be smoothed out.

He wants SSMU to improve in representing the various campus groups as a "united front," so that they will hold more sway in relations with university administration.

In the two-person battle for VP Community and Government Affairs between Jeremy Farrell and Louis-Phillippe Messier, only Farrell was at the meeting to deliver his remarks. He thinks that increasing student involvement in university affairs should be a priority.

"As important as getting the message out to the politicians is making the students feel like they are part of the process," Farrell said.

Three of those vying for the VP Communications and Events made

appearances at the meeting. Mark Chodos made calls to establish NTCs in more faculties, monthly e-mails to students from SSMU, and a McGill Honour Roll.

Bob Tarle meanwhile, made a push for a social info-line, and said the portfolio needs to focus on events. Events, he said, are "the main place where people are brought together, where communication takes place."

Pete Wielgosz followed up by saying he would bring in a "faculty festival" as an opportunity to promote McGill and let students show off what they've learned at McGill.

In abstentia were Jesse Andrews and Kosta Dritsas.

Administration Still Mum on Terms of Coke Deal

Faculty associations say students still don't know what's going on

By JON BRICKER

Faculty association presidents made the most of an opportunity to meet with administrators representing the university in cold beverage talks.

The closed meeting two weeks ago saw student leaders from SSMU, SUS, LSA, EUS, and PGSS put Director of Legal Services Vilma DiRienzo-Campbell and Director of Ancillary Services Alan Charade on the firing line, for what some of the student leaders called a closed negotiation process that has left students uninformed and wary.

The meeting also marked an opportunity to discuss terms of the university's internal stakeholders agreement with the faculty associations. The agreement breaks down plans to divide the new money coming in from the deal among the student associations who will split money from the deal with the university. In all, the deal has been estimated at \$10 million by some estimates, though the university has been close-lipped on terms of the deal.

"What you're asking us to do is to sign away our rights without knowing what we're committing to," SUS President Andrew Kovacs told the administrators. "That sounds like a real leap of faith."

Kovacs joined LSA President Elizabeth Drent in calling the negotiations a process that has left students uninformed while

unfairly calling on the faculty associations to sign-on to the internal agreement, despite not being allowed to see the contract between the university and Coke.

But DiRienzo-Campbell tried to reassure the student leaders. She said the deal gives Coke exclusive selling rights on campus, not an influence on governing bodies or a stake in what gets taught at the university.

"McGill is entering a supply agreement [with Coke]. That's all," she said. "You don't like it, you don't drink it."

Kovacs and Drent made several attempts at getting the administrators to disclose terms of the Coke deal, but were continually rebuffed by Charade who explained that dollar figures and quotas were being kept confidential at Coke's insistence.

After the meeting, Kovacs said that he found the opportunity to meet with administrators who have seen the proposed Coke contract unproductive.

"I thought that they were being really evasive," he said.

He also raised issue with administration's plan to scale back the internal agreement to include the division formula, but not terms demanded by the students which Kovacs says were to ensure some control for faculty associations.

"What's the purpose of us even dis-

cussing this then, if we're completely powerless?" Drent asked at one point in the meeting.

She raised concerns about where Coke machines will be installed, the possibility of recycling programs, and whether the deal with Coke will include jobs opportunities for students like SSMU's current deal with Pepsi for cola services in the Shatner Building.

"I don't see what the problems are," said a frustrated DiRienzo-Campbell at one point. "We're giving [faculty associations] the lion's share of the income. The power you have is to not purchase the product."

She added that the administration would not commit to participating in an information session for students.

Next week's student referendum on the CBA was also at issue at the meeting. Asked what the university's response would be to a "no" vote from students, DiRienzo-Campbell said she would not respond to hypotheticals, but that "the university will wait to see the result and factor that into its decision."

Tischler, who has faced weeks of efforts by the referendum's "No" campaigners to resist the Coke deal, also seemed frustrated with the challenge of promoting the CBA.

"I don't know if I'm willing to spend my time fighting a campaign if this isn't going to happen," he told the meeting.

SSMU Exec Demands Evidence of Coke's Human Rights Violations

McPhee says SSMU may still pull out of CBA

By JON BRICKER

SSMU VP Operations Kevin McPhee told an Amnesty International meeting Tuesday night that he will personally take strides to stop the cold beverage agreement with Coke if he sees "hard evidence" of Coke's questionable record on human rights.

He attended the meeting to promote his re-election campaign, but was called on the floor for what some in Amnesty called a failure to recognize that by signing on with Coke, McGill and SSMU would be attaching their names to the cola giant's long list of human rights abuses.

"I've said it before and I said it again," McPhee said yesterday, "if they can prove these things, for one, I'll question my support of the agreement, and if [Coke's record] doesn't meet our policy, then it would be unethical of me to go ahead with the deal."

Julie Henderson, an executive with McGill's Amnesty chapter, said the group's members met the commitment positively. "Individually, we'll look for that evidence now," she said after the meeting.

She added however, that McPhee seemed less than prepared to deal with the human rights issues that have come up since CBA talks began. "He said he didn't expect this kind of human rights issue to take up so much of his time at an Amnesty meeting."

But McPhee said SSMU is concerned about the human rights implications of

signing multimillion dollar contracts like the exclusive cold beverage agreement. He said the deal has passed through the SSMU's Financial Ethics Research Committee. The committee's mandate includes the review of contracts worth over \$15,000.

"But you can't just tell me Coke has a questionable record. You have to give me hard evidence," McPhee said.

Many said they are confident that the evidence exists. Coke's labour practices in Colombia and Guatemala have earned the corporation criticism from many human rights organizations. Meanwhile, hundreds of Coke's black employees have plans in the works for a class action suit against the beverage mogul which they say demonstrates systemic discrimination in its hiring practices. Earlier this year, backlash to Coke's human rights record led to the cancellation of a deal at UQAM similar to that now being negotiated at McGill.

McPhee also apologized for statements made earlier this year for which he has been called under heavy fire. In an interview with The Daily two months ago, McPhee said he was concerned that anti-CBA forces were not recognizing the benefits of a cold beverage agreement and that, instead, they were "going to focus on, oh, the violation of human rights, blah, blah, blah, blah."

Yesterday, McPhee said he never intended to undermine the importance of looking at human rights issues in handling the CBA. "I certainly never meant any harm by it," said McPhee.



The Summit of Denunciation

Angry students stage "counter-Summit"

BY JULIEN LAPLANTE
DÉLIT FRANÇAIS

Two summits set out to find solutions to challenges facing Quebec's youth problems last week. One was organized with a budget of \$1 million, the other, \$10,000. The first featured the elite of industry, government-friendly student lobbies, and provincial politics. But few suits-and-ties were to be found in the basement of the Sacré-Coeur-de-Jésus, a church at the heart of St-Roch, one of Quebec City's very poorest neighbourhoods – the perfect spot for an independent summit to denounce Sommet La Jeunesse, Lucien Bouchard's much-touted forum to discuss youth issues, but a farce by most account at the counter-summit.

"[Sommet la Jeunesse] is the Summit for Charles Sirois and his gang of business

leaders," said one member of CAPjeunesse, the coalition of youth organizations in charge of the counter-Summit.

"The government is forcing the students to accept its policies by organizing the Quebec Summit," agreed Charlene Rochefort, one of the students lucky enough to be invited to the Sommet.

Longtime union legend Michel Chartrand spoke and was at the centre of the counter-summit. He seized the opportunity to chastize the summit last week. His appearance marked the event's high point, as the jaded labour organizer virulently denounced the Sommet, calling Premier Lucien Bouchard a true "double-crosser-in-chief" before the gathered protesters and again over Radio Canada airwaves.

The counter-Summit featured conferences and workshops on a host of topics, explored from students' perspectives.

About 250 participants heard Chartrand, many also standing up to express a sentiment that they wanted to take action, but didn't know what to do.

Many called on Quebec City police to free protesters arrested earlier in the day, while several students extended an invitation to Education Minister François Legault to speak at the counter-Summit. Legault and Bouchard both turned down several invitations to speak to protesters as well.

"We are re-affirming our right to dissent," explained Lucie Charbonneau, member of the Social Democratic Party, during the summit's final days.

Many also complained about the difficulty they had faced in organizing counter-summit and matching the scale of the larger, PQ-led Sommet. CAPjeunesse applied to the government for some funding, but was turned down.

Manufacturing Consensus?

Protesters impede ceremonies, charge that Summit outcome is "planned in advance"

BY JULIEN LAPLANTE
DÉLIT FRANÇAIS

The day had been calm. The forum at the Quebec Youth Summit had gone on the whole day with nary a hitch or protest. It was just before the opening ceremonies of the Summit, at the Grand Theatre de Quebec, where the anti-Summit protesters clashed with Quebec police.

The opening ceremony, which was to have included performances by a diverse array of artists ranging from the very conventional Isabelle Boulay to subversive hip hop duo Sans Pression, gave way to a very different type of ceremony. An elegant ballet of tear gas, in front of the line of police in riot gear, blocked access to the grand theatre, while the charged protesters dispersed only sporadically, when avoiding the explosions.

Most of the protesters were from Montreal. Around 11:00 pm, approximately 15 buses were parked on Rene Levesque Boulevard, patiently waiting for passengers to embark.

The protest, which was not organized by any particular association, was intended to be a denunciation of the Youth Summit and aimed to impede the opening ceremonies. This last aim was achieved successfully, as the event was eventually cancelled and no minister showed up. The few people who succeeded in penetrating into the theatre were only able to witness, from the inside, the exchange of projectiles between police and protesters. These people

also found themselves trapped in the theatre when the tear gas penetrated the building through broken windows.

The protesters, many of whom also participated in the counter-Summit, denounced the official Youth Summit. "I am against this Summit," declared Alain Marcoux, "all the results are planned in advance."

Other protesters denounced the police's tactics. "It's repression," asserted Jean-Francois, who was hit by a tear gas projectile a bit later on in the evening. He excused the aggressive behaviour of the protesters, who threw projectiles and harangued police officers, claiming it was only a reaction to other acts of violence: "the funding cutbacks, even if they don't constitute physical violence, are still violence directed towards Quebec youth."

No arrests were made at the protest, but Quebec police deplored the violent means protesters used to express their point of view. The Quebec police spokesperson insisted that Molotov cocktails and billiard balls were among the objects thrown by demonstrators. The first projectiles launched, however, were launched by the police. Only one police officer was wounded, lightly.

Smaller protests also took place at the Quebec Convention Centre, where the Summit was taking place. They did not, however, achieve the same degree of success, as police rapidly dispersed the protesters. The two official journalists at the Summit witnessed a total of five arrests.

PUBLIC NOTICE

The Judicial Board of the Students' Society of McGill University invites applications for intervention (Form I-1) from interested parties in the matter of Reference Re Agreement Between SSMU and CRO based on the following issues:

Remedies sought by Petitioners (SSMU and CRO jointly):

1. The Petitioners submit that article 39.1 of the SSMU Constitution should be read to substitute the Roman numeral 'VI' for 'V'.
2. The Petitioners ask that the Judicial Board deem the Constitution valid and in force.

Applications can be obtained at the Front Desk of SSMU located in the William and Mary Brown Student Services Building (3600 McTavish) and must be submitted in the Judicial Board mailbox located at Yellow 54 in the William Shatner University Centre (3480 McTavish). Applications for intervention must be submitted by Monday, March 6, 2000 at 17:00.

NOTICE OF CONSULTATION

The Judicial Board of the Students' Society of McGill University (SSMU) invites members of the SSMU to offer comments on the interim Code of Students' Society of McGill University Judicial Board Procedures:

Following the consultation process, the Code shall be formally adopted as the permanent procedural guidelines for the SSMU Judicial Board:

The Code can be viewed at <http://go.to/j-board>. Comments can be placed in the Judicial Board mailbox located at Yellow 54 in the William Shatner University Centre (3480 McTavish) or sent via e-mail to Danistan Saverimuthu, Chief Justice of the SSMU Judicial Board at saverid@lsa.lan.mcgill.ca.

Comments must be submitted by Friday, March 10, 2000 at 17:00.

For further information, please contact Danistan Saverimuthu, Chief Justice of the SSMU Judicial Board, at (450) 676-0959 or via e-mail at saverid@lsa.lan.mcgill.ca.



Premier Lucien Bouchard and Education Minister François Legault pitch plans for a \$1-billion re-investment in Quebec's universities.

SUMMIT

A Reinvestment in Education

But is government really listening?

BY JULIEN LAPLANTE
DÉLIT FRANÇAIS

The government has finally decided to reinvest \$1-billion in education, diverting money for fighting poverty into a \$240-million fund for youth.

Most observers, however, did not give the Quebec Youth Summit much of a chance for success a few weeks ago. Is the government really listening to "youth?"

"We're not trying to change the world here," asserted Jacques Theoret, adviser in charge of the Quebec Workers' Federation's (FTQ's) youth department at the Summit. Similar words were pronounced on the side of the political parties. "It's difficult to reach a consensus because there 1,001 diverging interests," emphasized Action Démocratique leader Mario Dumont before the Summit.

The Liberals, for their part, did not expect any more out of the Summit, having hesitated to participate in the event.

"We feared that [the Parti Québécois] would exploit the event to their advantage," said Liberal leader Jean Charest. He says that his party finally decided to participate in the Summit in order to defend the ideas of its youth wing.

Daniel Baril, of the Quebec University Students' Federation (FEUQ), had shown a bit more optimism a few weeks before the Summit.

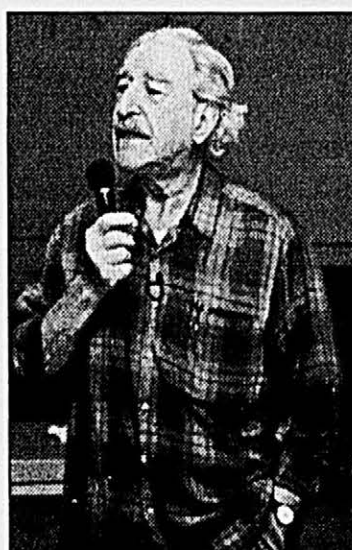
"The students have a battle to finish, one that started at the last Summit," said Baril.

The expectations were not high. But, at the end of the Summit, quelle surprise! The government, after long seances behind closed doors, offers a \$1-billion reinvestment in education on a silver platter. All the participants in the Summit congratulate each other on the newly-forged consensus and praise the negotiating skills of Lucien Bouchard and Francois Legault. Students no longer have anything to complain about. \$1-billion for education plus \$500-million for different funds seem to have succeeded in creating consensus. The universities had asked only \$650-million before the Summit.

The cuts to education have reached almost \$2-billion since 1996. With the decision to reinvest \$1-billion over three years into four levels of education, universities are still far from bridging the enormous financial gap between the revenues and expenses.

Furthermore, of the total reinvestment, half will be a one-time investment. That is to say, once the PQ's mandate is finished, the new government will be at its liberty to reduce by \$500-million the new revenues that the education system will have "won" at the Summit. The other part of the \$1-billion, for its part, will stay in the system indefinitely – at least until the next funding cuts, that is.

The government, along with the private sector, is also putting in place a \$240-million fund dedicated to integrating young people into the workplace.



Labour organizing legend
Michel Chartrand

The fund to fight poverty, however, which had been created at the last socio-economic Summit to finance numerous groups and community programs, has been reduced by \$160-million until the end of the PQ's mandate.

The government implemented many conciliatory measures, prominently labeled "PQ" by the fact that they expire at the end of the current PQ mandate. Nothing will oblige the next government to continue them.

Mario Dumont probably summed up the entire situation best at the end of the Quebec Youth Summit. "If everybody's happy, we're happy too," he said.

It is difficult to criticize governmental politics when everybody's happy.

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Media, Martin, and Me

A Daily editor's voyage to a CBC town-hall meeting

BY JASON CHOW

WEDNESDAY, FEBRUARY 16

Alexandra Henderson, producer for CBC Newsworld in Montreal, woke me up. She explained to me that she was looking for a student—preferably an angry one with lots of debt—to go on a live television town-hall meeting in Ottawa to discuss the upcoming federal budget. The meeting was to include federal Finance Minister Paul Martin, a panel of experts, and a collection of Canadians representing a cross-section of interests and regions.

I explained that I was not too angry and that, fortunately, I don't have any debt, but I would be happy to oblige and take part.

Henderson then started asking me questions, testing the waters to see if I would be suitable for the job. Where are you from? What do you study? What would you do with a federal budget surplus?

Given that I've covered student politics for 3 years at The Daily, I knew the exact answer to the last question. I've read probably hundreds of press releases relating to funding cuts to universities.

"The answer is clear," I began, in my best sound-bite voice. "We have to put the money back in education. The situation is

spoken for about 10 minutes, and I'd passed the test. I told her I would confirm the next day if I would go.

THURSDAY, FEBRUARY 17

I've checked my schedule, and I'm all clear—no midterms, no papers. I called Henderson back and told her that I'm all systems go. I also asked her for a job at the CBC. She laughed into the receiver and told me that she can give me a tour of the CBC building whenever I want.

THURSDAY, FEBRUARY 24

My dossier gets shuffled. Henderson is no longer handling me. I'm supposed to call Nancy Kelly, producer for CBC Newsworld at the Toronto headquarters to get more details.

Kelly asked me again about what I would do with a budget surplus. This time, I give a bit of a more expanded answer.

I passed the test again. She told me that she's going to get the person in charge of travel arrangements to book me a plane for February 29. I'll stay a night. The show will be shot live-to-air the following morning from 9 to 11 am. She also told me to call her back to get details on who the panel

gle mom from Nfld., furniture exporter from Montreal, SFU prof (Vancouver), mayor from Cape Breton, veteran (to talk defense), Don Newman and Paul Martin.

Kelly told me that the person in charge of travel arrangements would call me on Monday.

I thanked her and hung up.

Shit, I thought to myself. I forgot to ask her for a job.

MONDAY, MARCH 28

The budget's released, and it looks like I've got a lot to talk about. Martin has put \$2.5-billion over four years into Canada Health and Social Transfer payments. He also increased from \$500 to \$3,000 the amount of scholarships and bursaries that a student can deduct from income taxes. He added \$900-million to research to establish 2000 research chairs.

I started to take my role semi-seriously. Here, on national TV, I can tell Martin what Canadian students are concerned about. I got together with The Daily news editors to brainstorm my two probing questions. We drew up questions, predicted Martin's answers, and talked about what bothered us. We quickly found that Martin would have an easy answer for whatever I would ask. He could blame provinces for high tuition fees, he would point to the Millennium Scholarships to prove his devotion to education, etc. In the end, I went home with a few ideas and some telling statistics (\$3.7-billion has been cut to post-secondary education since 1993, tuition has risen 126 per cent in the past ten years, etc.), but I still didn't have a brilliant question.

TUESDAY, FEBRUARY 29

I took the 4:25 pm train to Ottawa. I'm booked in first class. By 5:45 pm, after a double scotch and soda and 3 glasses of wine, I'm thanking the CBC for all of its generous charity. I checked into a swank room at the Chateau Laurier and I thanked the CBC once more.

I read most of the 16-page budget section in The Globe and Mail, hoping for some inspiration. In a red-wine haze, I tried to think up brilliant question.

WEDNESDAY, MARCH 1

I've decided on two questions, almost by default. Neither are going to put Martin in a jam like I hoped. But I'm counting on interrupting him during his answer to push him to say something interesting. The first question will be about underfunding. I'll ask him when students can expect a return to 1993 funding levels. The second question will be about the social role of the university, and whether some of that \$900-million will be slated for social sciences and humanities research, since it's vague in the budget if the liberal arts will get any.

I arrived at the prep room in the Parliament building at 7:45 am. I recognized Susan Harada and Eric Sorensen, both CBC journalists. (Their job that



CBC journalist and town hall mediator Don Newman

morning was to introduce us town-hallers and hold the microphones when we spoke.) My fellow town-hallers were there too, each getting a turn with the makeup artist. Makeup worked wonders. It covered up all the shaving cuts on my face.

Paul Martin entered the room about 5 minutes before we started. Four people applauded his arrival. He was in good spirits and ready to take us all on. We were his focus group and he had a budget to sell.

Senior producer Dave Mathews discussed the meeting format and felt that it was a meaningful form of dialogue.

"It's a chance for people to ask what they want to ask. It's free-wheeling. It's fairly open. It's not a bad process," said Mathews.

According to Mathews, the town hall production took three weeks to plan with a \$15,000 budget for bringing guests and technical setup. I asked him for a CBC job too, but unfortunately he didn't have anything either.

Countdown. We're on air. Newman's reading off his teleprompter. For the first half hour, we're going to talk about tax cuts. Most of us just sit there, silently, uncomfortably, while the economics experts and business interests fielded questions. I started tuning out. I hate talking about tax cuts. A journalist who is sitting on the sidelines forgot to turn his cell phone off and it started ringing during the show. The whole CBC tech crew scowled at the reporter.

During the first commercial break, Newman asked us to shorten our questions. Everyone took a drink from their water bottles. Two minutes later, we're on air again. This time, we're talking about health care. Janet Hudson, a nurse from Toronto, probes Martin on how he is going to act to keep valuable technicians and doctors from leaving the country. Martin starts to stutter and pushes back at Hudson. "What would you do?" he asked. Good work, Paul. When in doubt, answer the question with a question.

The next half hour is devoted to "social spending"—i.e. welfare, education, municipal aid, etc. This is my opportunity to shine and convince the CBC to give me a job. I asked my underfunding question. My delivery was poor. I stuttered. I was nerv-

ous. I wanted to show I did my research. I wanted to pin him down. When can we see a return to 1993 levels of funding? How are you going to ensure that money in the CHST transfers will go to post-secondary education?

In the end, it was a gimme question. He answered coolly with a smile, rattling off that the Liberals have done so much for education, blah, blah, blah, Millennium Scholarships, blah, blah, tax deductions for students, blah, blah. And he simply wrote off the CHST question, saying that the provincial governments controlled how they spend money, period. I couldn't interject during his answer because the microphone was taken away from me. I felt defeated. I blew the question. I just gave him an opportunity to gloat.

Following the meeting, Martin was buoyant and said that the meeting was a good forum to show those who participated that he himself had difficult choices to make.

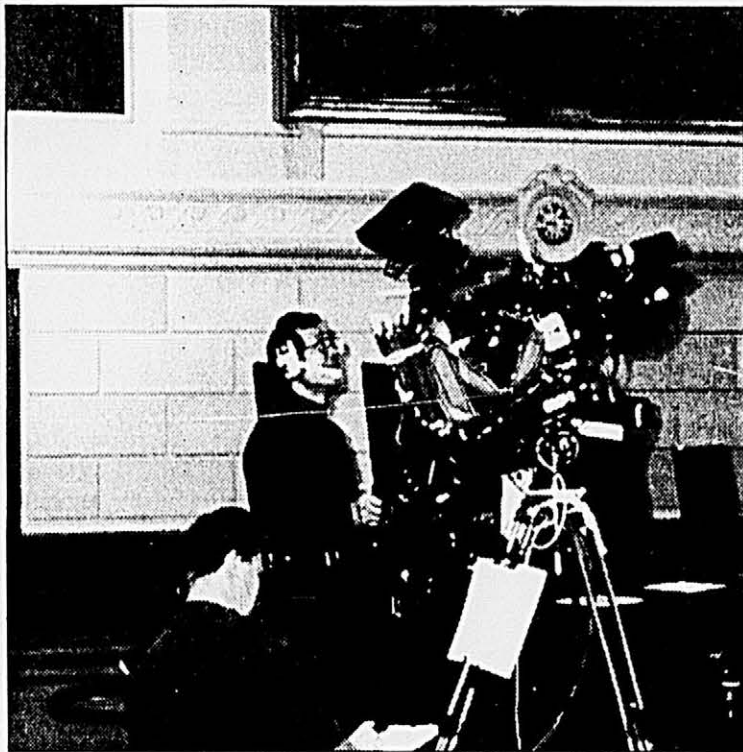
"The questions are good," said Martin. "When you bring the wide spectrum, you understand that you can't just crusade for your own issue. You need to balance everyone's needs."

Scott Reid, the Finance Minister's communications director, saw townhall meetings as educational for both the minister and the audience. According to Reeve, the meetings display the complexity of the minister's portfolio.

"The inescapable conclusion [from the townhall meeting] is that there is a wide range of demands and you need to balance," said Reid. "The benefit is that everyone can see that it represents the reality of the minister's job."

"It's good for Martin," he continued. "He gets real interaction with people and the people get a chance to stop and ask, 'How does this guy respond in real life?'"

It sure is good for Martin. He's smooth. He's slick. And he got 2 hours to strut his stuff and fend off questions from "average Canadians" on national TV. But the whole event left a little bitter taste in my mouth. At the end of the day, I still felt like I blew the question. I wondered about the control of television. I thought about Martin's media savvy. And I'm still looking for a job.



Lights, camera, action: CBC cameraman checks his equipment for the big show.

becoming dire. Tuition is going through the roof. Students are up to their necks in debt. Facilities are deteriorating. And if we don't do something now, you'll have a huge problem to contend with when the boomers' kids come in.

"How's that for a sound bite?" I asked.

I really wanted to be on the show. I wanted to have a free trip to Ottawa. I wanted \$42 spending cash. I wanted to see this kind of an event. I wanted to meet the CBC journalists. I wanted to go. Being a Chinese-Canadian, I drew my minority trump card.

"If it's any advantage, or consolation, I'm a visible minority," I told her.

She laughed again. She knows how the game is played too.

By this point in our conversation, we'd

will include and some other background information.

FRIDAY, FEBRUARY 25

Kelly gives me names, where they're from, and the interests that they're supposed to represent. I took notes as she told me the details, but my note-taking that day was shoddy.

PANEL: guy from CD Howe Inst., guy from Centre for Study of Living Standards, CEO of Cdn. Health Care Assoc., Cdn. Policy Research Network, exec. Director of National Action Poverty Assoc., Cdn. Chamber of Commerce, a nurse from T.O., day-care worker from T.O., angry farmer from Prairies, financial planner from Winnipeg, high-tech guy from Ottawa, sin-

Students Let Down by Federal Budget... Again

Close to \$3-billion good, but not good enough, student leaders say

By Jon Bricker

The federal budget released on Monday included new spending for education, but according to student leaders, it's not nearly enough.

Paul Martin's budget announcement featured billions in tax savings and social spending, including a \$2.5-billion injection into provincial transfer payments to be divided between health and education, revisions to the Income Tax Act helping scholarship students, and millions in new funding for university research.

But Martin's plans were a far cry from the \$4-billion some student groups were demanding for education alone. The Liberals have cut \$7-billion from education and training since 1993.

"Paul Martin and the Liberal government have rejected the opportunity to repair the damage they have done to post-secondary education," said Canadian Federation of Students Chair Michael Conlon. "It is outrageous that this government is cutting taxes for the wealthy while many poor and middle-income Canadians are graduating from university \$30,000 or \$40,000 in debt."

"The federal government has lost its focus on Canada's youth," agreed SSMU VP Community and Government Affairs Wojtek Baraniak.

"The immediate cash infusion is a step forward," he added. "But I think this budget was short-sighted."

McGill Principal Bernard Shapiro was more optimistic about Monday's

announcement, but suggested exercising caution in predicting how much McGill stands to benefit from the government's plans.

"It's the fourth budget in a row with some positive initiatives for universities," he said. "It attaches some importance to post-secondary education."

But he also realized that the biggest part of the reinvestment, a \$2.5-billion increase in the Canada Health and Social Transfer that will go to the provinces over the next four years, means education will be competing for funding with health, a more politically popular target for new spending.

"Health remains more important to Canadians than education," Shapiro said. "[The reinvestment] might be good news. It depends of course on how the province intends to spend it."

But Martin said the Liberals have already done plenty for education and that this week's budget reaffirms their awareness of education's role in the Canadian economy.

"Fully two-thirds of all new spending measures since we eliminated the deficit have been in the areas of health care, post-secondary education and innovation," he said during Monday's budget announcement.

Other highlights for students included reforms to the Income Tax Act which ups from \$500 to \$3,000 the non-taxable allowance attached to scholarships. The reform is in response to criticisms of the Millennium Scholarship Fund, announced in the 1997 budget, which

students said was undermined by the Act's taxation of scholarship money. The change was widely seen as a step in the right direction for accessibility.

Students and administrators also responded to two other initiatives that will target universities. Martin's pitch Monday included \$900-million for the development of 2,000 new research chairs at schools across the country, plus another \$900-million injection in the Canadian Foundation for Innovation, a fund targeting research opportunities for universities and corporations.

VP Baraniak says students should be concerned that investment in research might mean the government is committed to science-intensive programs, but not the liberal arts.

"There's no guarantee on where this money is going," he explained. "Just what are the government's priorities?"

Shapiro admitted that while the establishment of the chairs does promote faculty renewal and combats the alleged brain drain, it also means that less federal dollars target the liberal arts.

"There will be far fewer chairs in those areas," agreed Shapiro. He says that the government's focus is on post-secondary education's role in the economy and churning out labour market-ready graduates. "The challenge is for the university to use its own money to balance these things out," he added.

Students and administrators were unsure Monday whether universities also stand to get a cut of \$700-million in new environmental technology and practices



Finance Minister Paul Martin

research and implementation money. Universities were left out of a \$2.6-billion infrastructure program that they had hoped to reap part of.

Other highlights included reforms to

the tax bracket structure, \$58-billion in personal and corporate tax cuts by 2004, and \$1.9-billion in new defence spending by \$1.7-billion by 2003.

With files from Chris Bodnar, in Ottawa

news-briefs



TEACH-IN PROTEST TO BE HELD TOMORROW

SSMU and the McGill administration are holding a "teach-in" and petition to protest the lack of funding at McGill on lower campus tomorrow between 11:00 am and 3:00 pm.

The event was endorsed by both SSMU Council and McGill Senate three weeks ago.

The protest was initiated by SSMU and brought to Senate for approval. SSMU President Andrew Tischler said that he hoped to send a strong message to the provincial government.

"I think it is important that we take a stand as a united McGill community," said Tischler at the last Senate meeting.

The Quebec provincial budget will be released in two weeks, and both groups hope that the teach-in will give the education issue a higher profile.

"I think aligning with the student body will help," said Senator Deanna Cowan at the same meeting. "The government will listen to students."

Students may attend the protest without any academic penalty, but classes will take place as scheduled.

The teach-in will be held in the Shatner Ballroom in case of bad weather.

— Gloria Terez

COMPLAINANTS DITCH APEC INQUIRY

VANCOUVER (CUP) - Three student participants in the ongoing APEC inquiry formally withdrew from the hearings Tuesday.

Former University of British Columbia students Jonathan Oppenheim, Jaggi Singh and Rob West, who were representing themselves at the inquiry, said a refusal by Prime Minister Jean Chretien to testify at the hearings proves the process is pointless.

Chretien told Parliament Monday he would not testify at the inquiry because he did not want to set a precedent that could bind his successors.

"For over two years, the Big Cheese [Jean Chretien] has stood up in Parliament, and answered questions about his conduct by endlessly repeating the phrase 'let the commission do its work,'"

wrote Oppenheim in a resignation letter to inquiry Commissioner Ted Hughes. "And yet, while fighting his subpoena, his [Chretien's] lawyer argued that you [Hughes] have absolutely no jurisdiction to investigate the Office of the Big Cheese. This is a hypocrisy that is so colossal, it defies any adjective."

Hughes is investigating RCMP actions at the Nov. 25, 1997, APEC summit in Vancouver, where protesters were pepper-sprayed, arrested and strip-searched.

Protesters allege the Prime Minister's Office had a say in the police actions.

"It's quite clear that there's nothing more that can be done within this commission," said Oppenheim in an interview. "Not only has this inquiry become irrelevant for most members of the public, but it's not even taken seriously by the government."

But in a letter released Monday to Hughes, Ivan Whitehall, the lawyer for the federal government, says that having Chretien testify would not serve the public's best interest.

"For a Prime Minister to testify before an inquiry risks interfering with the duties and responsibilities of the office, and ultimately could impede the operation of the Canadian government," wrote Whitehall.

"You can spin it any way you want to,

but the answer is that there's no evidence that the Prime Minister either directly or indirectly gave any direction to the RCMP," he said.

Over 40 public complaints were filed about RCMP conduct during APEC. Since last March, 132 witnesses and government officials have testified at the inquiry.

— Daliab Merzaban (With files from the National Bureau Chief)

ABORTION CONTROVERSY ERUPTS AT UVIC

VICTORIA (CUP) - Students at the University of Victoria have voted to prohibit a group opposed to abortion from becoming a registered campus club.

Two weeks ago, the unofficial campus pro-life group Youth Protecting Youth put forward a motion at the University's Student Society's semi-annual general meeting.

The motion argued that current UVSS policy, which only supports and funds clubs that hold a pro-choice agenda, was discriminatory and infringed on pro-life clubs and their freedom of speech.

"The UVSS is denying our freedom of speech," said YPY vice-president Peter Nishamura.

The meeting, where all registered stu-

dents on campus can vote, was moved outside after more than 650 students showed up.

"Sometimes we have to struggle to make quorum at AGM's, but with such a controversial motion on the table students wanted their voices to be heard," said Kari Worton, UVSS director of academics.

The YPY motion failed, receiving only one-third of the required two-third majority to pass, said Worton.

"This is not a freedom of speech issue," said Worton. "They can speak on campus, but we just don't have to fund it."

The vote follows a pro-life protest on campus in support of YPY.

"We didn't ask them [the protestors] to come," said Nishamura. "We don't promote hatred or violence, but people need to be educated about the issue."

The protestors said they were on campus in response to the Society's removal of pro-life posters put up in the Student Union Building by YPY.

But Worton argues that it is just these "strong-arm abortion tactics" that make pro-life clubs and their affiliates so controversial.

"These clubs make women feel stigmatized and evil for their choices," said Worton. "And we [UVSS] won't pay for dead plastic fetuses being thrown at women."

— Sarah Glen

The Beat of a Different Drum

Percussionist Mickey Hart explores the science of sound

BY TAL PINCHEVSKY

Mickey Hart is nothing if not perpetually occupied. The drummer might best be known for his ground-breaking work with The Grateful Dead, a band that, despite no longer existing, still garners legendary acclaim.

Over the course of his musical career, however, Hart has found himself immersed in an impressive variety of musical projects. Aside from his recent release of both a new book and a new album, collectively entitled *Spirit Into Sound*, Hart has become among the world's foremost musical ambassadors.

Since the late 1970s, Hart has been involved in producing field recordings of music from indigenous and isolated groups. The groups that Hart has worked with have come from such diverse areas as Egypt, Alaska, Bali, and the San Quentin prison. In an interview with *The Daily*, Hart vocalized his inspiration behind these projects, saying "It's a two-way street, really. I enjoy the music, but it also is a great handshake with [whoever I'm working with]. Not only recognizing their music and honouring it and recording it and giving them their royalties, not ripping them off. That makes you feel good and, also, my work at the Library of Congress, which is preserving the great collection of music and giving it back to them."

PROJECTS

The aforementioned work is among Hart's more serious projects as an archivist, preserving what he calls "endangered music." Facilitating this role, Hart was recently appointed to a 6-year term on the board of trustees of the Library of Congress' American Folklife Centre. The post involves the digitization of over a million pieces of recorded music. Regarding the hectic demands he imposes on himself, Hart says "It's all really rewarding and fulfilling. It's what I do in life. I have a choice, of course, but not much. Not many other people are doing it, so that makes it even more important to do."

Reflecting the awesome ambition that

he brings to his love for music, Hart plans to release a recitation of the entire Koran, which he projects will be released as a 14-CD set. In a similar vein, Hart would also like to record a recitation of the Torah as well as mix some recordings he made with the Gyuto Monks a few years ago.

Hart's current focus, however, lies in his newest invention, *Spirit Into Sound*, which involves an album of percussion-

tioner into that world of music and explains why people chase the muse."

Hart seems to get caught up in a passionate vocal whirlwind when discussing music in a context other than simple aesthetics. Hart continues, "Sound vibrations are invisible, really. So you're dealing with invisible energy. You can't see it, but you can feel it and it turns this spirit into some kind of a form that you can share with

music history, Hart acknowledges his experiences with the Dead and beams with pride in doing so.

"I'm very proud of it," he says. "It has allowed me somehow to be here. People use their celebrity in different ways, when I talk about indigenous music and preserving the world's great sonic pleasures, they think it's important because I'm one of the Grateful Dead. The Grateful Dead

personal best for me even though we lost as a group. You talk to some people that were there and they will say that it was a success, but overall, when it was all over, I wouldn't call it a success."

THE FUTURE

Mickey Hart, through his years of work with and for music, is not only a symbol of the expansion of musical boundaries and dynamics, but also represents the future of further exploring the bare bones of what he refers to as "this thing we call music." This is reflected in how Hart speaks of potential future projects. Addressing his future, Hart states, "I'm starting to think that I'm going to concentrate more on the scientific aspect. We're trying to find the connection between music, trance, and healing. So I have gone out to get some of the greater minds and scientists on auditory driving, which is the physiology of what rhythm does to the brain and to the heart. I'm trying to crack the code. Planet Drums and the Other Ones [with which Hart plays with former Dead bandmates Phil Lesh and Bob Weir] are my performance side and that is the other side."

Mickey Hart appears to be a real Renaissance artist. The genuine article himself, Hart has moved beyond album



heavy world beats and a book of quotations on music from a field of subjects that includes everyone from Plato to Ice-T.

Hart emphasizes the lengthy work that has culminated in *Spirit Into Sound*, saying "I guess you have to start about 18 years ago, when I started researching *Drumming at the Edge* and *Planet Drum* [his two previous books]. The quotes are about music and they didn't fit into the percussion books. So I saved them for my own personal exploration. Eventually there got to be thousands of them and I thought I should share them with the world. It gave me more of an exploration into this incredible thing we call music and the wonder of it all. It brings the listener, not necessarily the prac-

someone else. Hence the title *Spirit Into Sound*. It's turning a spirit or a feeling into something tangible. So I look at us as sound shapers or architects of sound. We're getting away from product and getting into the spiritual dimension of this energy. Answering questions like why is it used in religious rituals? Why do we feel so ecstatic after a great dance or listening to a wonderful song? What is this all about? Music is certainly a language that explains the unexplainable."

On the *Spirit Into Sound* album, Hart showcases his vast collection of musical instruments, primarily percussion instruments. On the album, Hart plays no less than 30 different instruments, including bamboo tubes, udu, triangle, and Nepalese madal. Regarding his vast collection of drums, Hart says "I search them out. I usually go to the cultures and I read a lot, and I listen to records and CDs. I'm a collector, so all those things allow me privy into these extraordinary sound worlds. I have them all in a gigantic room in my home. So I wander through them and speak to them and they speak to me."

A LIFETIME OF MUSIC

Despite these numerous accomplishments, Hart is still indelibly connected with The Grateful Dead. Rather than downplaying his storied career as a member of one of the most legendary groups in

has allowed that and even encouraged it. Even when the Grateful Dead were touring, I would be doing Planet Drum, I would be working at the Smithsonian. The Grateful Dead allowed that to happen and I thank it for that."

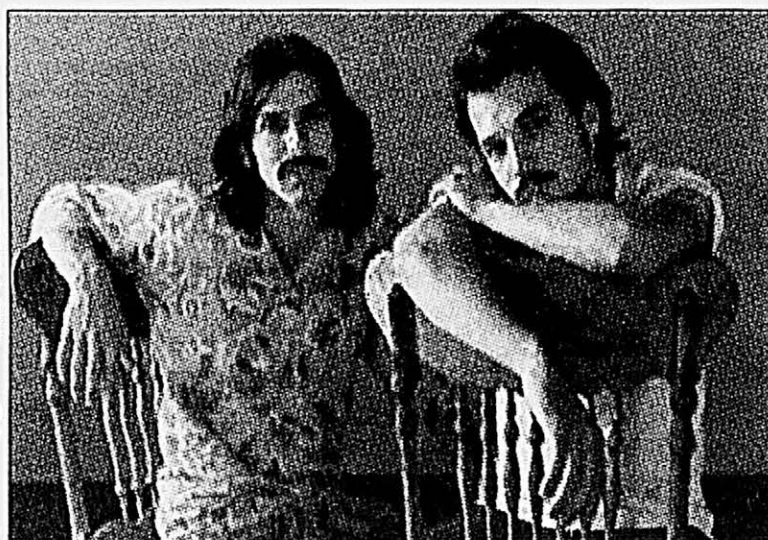
This link to music history is further emphasized through Hart's participation in two different installments of the Woodstock music festival. After playing with the Grateful Dead in the initial happening, Hart and his group, Planet Drum, played at the most recent Woodstock incarnation last summer. Hart makes it especially clear that, although the concerts shared the same name, they were, in fact, very different.

"I left Woodstock '99 before they burned it down. Burning things down and raping women is not my idea of a good time. It was a low point in history, but you can never censor music," says Hart.

"But the first one wasn't so great either," he continues. "I had a terrible time at the first one, personally. I played the worst of my life and the second one I played the best show of my life. So it was a

sales and ticket sales, to pursue what he refers to as the Holy Grail. Music is more than a simple, lucrative, and aesthetically pleasing medium to him. The search for the potential ramifications and effects of music and rhythm is something Hart has studied as much for the sake of music as for the sake of science.

After a lifetime of this study, Hart continues to address these projects with as much zeal and passion - if not more - than any other period of his career. In a further categorized medium that appears to have reverted towards a simple verse-chorus-verse method, Mickey Hart has stripped music down to its rhythmic core, for all to see and enjoy.



Drummers Mickey Hart and Bill Kreutzmann during the Grateful Dead years



The Laws of Drum n' Bass

Breakbeat Era's Leonie Laws brings "punkiness" to d n' b

BY GABE FLORES

Few people can make a Bloody Mary cocktail look classy in Gert's university pub the way Leonie Laws does.

The singer from Breakbeat Era, whose debut album *Ultra-Obscene* has been received in Europe to critical acclaim, passed through Montreal on a promotional tour. Laws brings with her the drum n' bass sound that has become the calling card of her hometown of Bristol, undisputedly the cradle of d n' b.

Produced with DJ Die and Roni Size, both of whom have worked with fellow Bristolian DJ Krust and have collaborated extensively on Size's label Reprezent, Breakbeat Era's soulful yet brash release serves as a blueprint for Laws' on-stage performance.

Unlike most other drum n' bass, trip-hop acts, Breakbeat Era isn't just vocals laid over a DJ's mix of the same material from the album. While Size and Die were off producing projects in England and in the United States, Laws, who has supported acts such as Lamb, was putting together a band with which to tour.

"The proof's in the pudding as they say in England" Laws proclaimed when asked how *Ultra-Obscene* could crossover to the stage. It's a question she's fielded since signing the record contract. From the onset, Laws knew Size and Die wouldn't be available to tour on the album. However, skeptics of the live act

were quickly converted by several intense performances last summer and fall throughout the UK, including a rousing gig at London's Jazz Cafe.

The cornerstone of Breakbeat Era Live is Toby Pascoe, who in Laws' own words is

Laws and her bandmates began by rendering faithful translations of *Ultra-Obscene* tracks on stage. But with consummate musicians on hand, and with encouragement from XL Recordings, improvisation crept into the picture.

vocals was nothing short of boring. Besides, Laws pointed out, "If anyone wants perfect music, they'll play the album."

"It's freshness, and it's punkiness, and it's dangerous," said Laws of the Breakbeat *raison d'être*. And freshness is

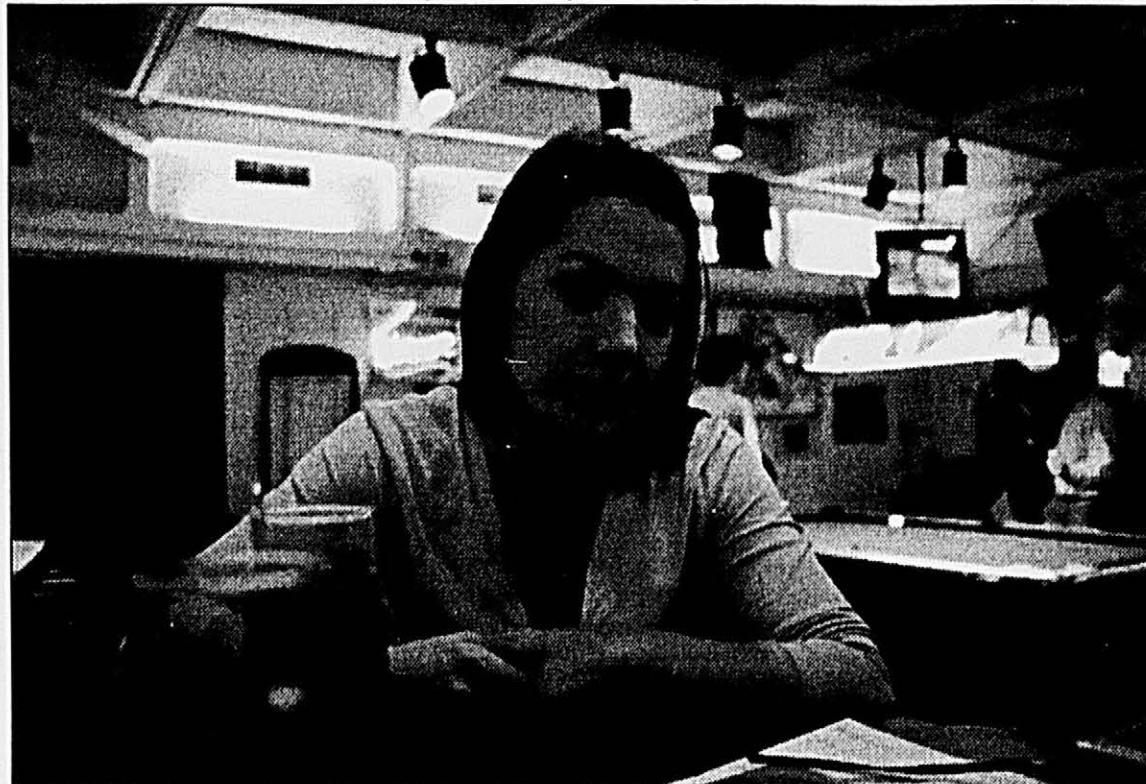
Prodigy's nearly four-year tour as an example of a band writing music while on the road, Laws sees jamming out as very important. She predicts that Breakbeat will be pumping out some "straight live stuff," that promises to be edgy and replete with raw energy.

"I'm into real music," proclaimed Laws when asked about how Breakbeat will try to set itself apart from other drum n' bass coming out of the UK. "If *Ultra-Obscene* is the best I can do, then that will be all that I'll do" is Laws' attitude.

Music is about makin' it to Laws. She says it not in a take-it-or-leave-it attitude, but with one of grace and appreciation for meeting the Full Cycle posse in Bristol's burgeoning music scene.

"Drum n' bass isn't dead, it just smells funny," quipped Laws. But joking aside, it is mutating. Citing songs "Bulletproof" and "Sex Change," on the album, as an example of how drum n' bass can be approached from different perspectives, Laws says she's all about "filthy basslines."

Long ago labelled a drum-n-bass town, Montreal will hopefully get in on the Breakbeat Era experience sometime this summer. With last summer's Jazz Festival involving a fair share of electronic acts, including a show by Ninja Tune DJ Amon Tobin, Breakbeat Era is looking to get a gig in this summer's Jazz Fest. In the interim, *Ultra-Obscene* provides a much-needed fix for d n' b junkies.



"Drum n' bass isn't dead, it just smells funny," said Laws in a recent interview with The Daily.

a "drummer from hell" and who is "better than any drum machine on the market." Featured on *Ultra-Obscene*'s "Sex Change," Pascoe is joined by sample-meister and FX wiz Liam Duggan, both of whom Laws has known for over 10 years.

Besides the inherent boredom that comes with beat-by-beat reproductions of the album, Laws wanted every show to be distinct from the last. She didn't want to sing along to a DAT, and watching a DJ spinning vinyl with a singer occasionally belting out

exactly what the group is looking for. Already in the preliminary stages of recording their next album, Laws is looking to her bandmates for their creative input, not only for the studio work, but in re-interpreting Breakbeat tracks. Citing

Aaaiieeee! Phillip Glass Returns

Pop culture intellectuals and horn-rimmed avant-garde enthusiasts take note

BY CHARLES ROY

In his latest project, Phillip Glass explores the fusion of symphonic and film scoring and its effect on the enhancement of the film-goer's experience. As part of an international tour, Philip Glass and his ensemble are presenting the triple bill of: *Koyaanisqatsi*, *Powaqqatsi* and the world premiere of *Anima Mundi*, all three done in collaboration with conceptual film-maker/director, Godfrey Reggio.

Last Saturday, at the Théâtre Maisonneuve, a very appreciative Montreal audience was treated to a live performance of *Anima Mundi*, as well as a recital of some of Glass's other pieces, performed by the Philip Glass Ensemble.

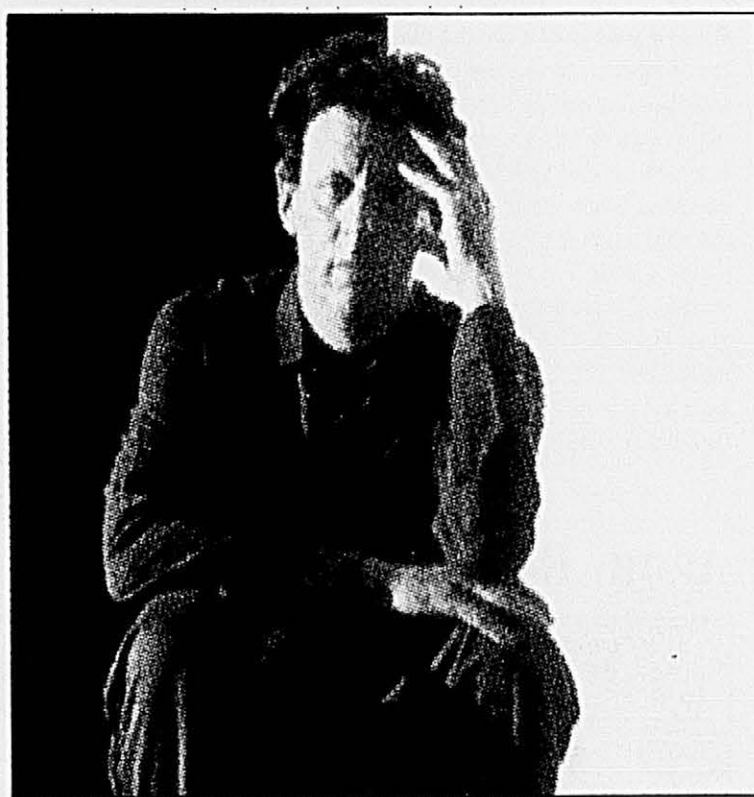
The selections from Glass's work were appropriately chosen, giving a decent look at the breadth of emotion Glass is able to communicate. Although the ensemble played well (not terribly surprising considering that three of his seven instrumentalists have been with him for over 30 years) it was not a program for the uninitiated. There are only so many broken tenths one can take before reaching for a Ritalin. (Or a loaded gun. They had four musicians on synthesizers, goodness knows they could have done with one less. In fact, I think a

quick blast from row L, giving the remaining performers a reddish mist to crescendo through, would have been oddly appropriate. I've been told they often perform in New York, so chances are they're even used to it.) Nevertheless, it proved to be a raucous success in the ears of a rather enthusiastic crowd, most of whom seemed to have come to pay homage to their idol. One fellow was so moved he gave a standing ovation just before the interval. A bit excessive, probably, but that's the sort of evening it was.

One of the highlights from the first half was without a doubt the performance of "Dance #9," featuring vocalist Lisa Bielawa. Ms. Bielawa possesses a voice that angels can only dream of. It magnificently pierced the heavily arpeggiated piece, giving soaring contrapuntal grace to Glass's otherwise cacophonous arrangement. Sublime.

The second half of the evening was quite different as it exhibited Reggio's *Anima Mundi*, with live musical accompaniment by Glass and his ensemble.

The film is "a poetic combination of music and...breath-taking images from Nature (which) may lead its viewer to feel that they are truly a part of the natural world," as for the programme notes. It explores the platonic *Anima Mundi*



Glass sits the line between talent and the dark side concept, a natural order of all living things, promoting harmony, beauty and unity.

Reggio showed balance and poise by using powerful images of the four Socratic elements: earth, air, fire and water, as well as demonstrating remarkable biological similarities between living creatures, to get

his points across. The film also contains some of the most beautiful animal footage I've ever seen. The images are perfectly put together in one flowing and very comprehensive montage. (It's so well done it could probably bring a tear to even Lorne Green's nature-film hardened eye.)

Glass's score seemed indeed up to the

task. Although it may lack the lyrical effortlessness of *Koyaanisqatsi*, its dashing rhythms and melodies (which don't ever seem to really die) carry the viewer through the film with grace and lend it much of its dignity. Granted, I am not the world's biggest Philip Glass fan, and didn't burst into tears when shown 30 seconds of multiplying prokaryotes, while listening to Glass himself play the accompanying arpeggio a few feet in front of me, but I did appreciate and honestly enjoy sitting through my first bit of exposure to this new genre of performance art.

The experience itself was quite unlike that of most movies. The fact that the music was live did indeed heighten the presentation to the point that it was no longer just a film, nor just a concert. It was a performance of another sort which Glass and Reggio seem to be in the process of defining. The show transcended any of its impersonal barriers and became almost interactive and I was truly swept up in the majesty of the moment.

Whether or not this triad of films will change movie-going forever has yet to be seen, but it is worth taking in this unique experience and making up your own mind.

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Youth Summit an Exercise in Futility

comment



BY JULIEN LAPLANTE, PIERRE-OLIVIER SAVOIE, SHANO EVERETT, AND ISABELLE PORTER
DÉLIT FRANÇAIS AND PRESSE UNIVERSITAIRE
INDÉPENDANTE DU QUÉBEC (PUIQ)

Last week's Sommet Jeunesse was anything but the forum for youth that it organizers intended it to be. From its idle perch atop a large pile of cash, the PQ government decided to inject \$1-billion into education, after its so-called "discussion" with Quebecers. Now let's do some quick calculations: That's \$1 billion to be sprinkled across four levels of education and three more years of the current PQ mandate. Cutbacks to education since 1995 total close to \$2-billion. Yet it was almost unanimous among those at the summit that the new money is truly something to be excited about. Even representatives of the student lobby that were invited to the Sommet seemed satisfied.

Sit 70 delegates down at a table, pretend that they represent Quebec and Quebec's youth, and stage a discussion. Have the discussion go all night, and, for dramatic effect, have the government seem to hesitate (quite mysteriously) before accepting to increase education spending. Finally, an 11th-hour announcement of \$1-billion in new funding to appease the now famished journalists, and there you have it, the recipe for a political manoeuvre that truly gives citizens the impression that their government is one that cares. The government, in one way or other, would have reinvested this amount in education anyway. Had the government wanted to show common sense, it would have injected the billion without the costly \$1-million front that was last week's Sommet Jeunesse.

At family dinners, there is always one young Oliver Twist who always demands more dessert. At La Sommet Jeunesse, it was a host of youth groups in attendance, Concertation Jeunesse, La Fédération Étu-

diant Universitaire du Québec (FEUQ), and Force Jeunesse, forced to beg and remain more-or-less well-behaved when it came time for dessert. Certainly, all groups were in agreement that more funding was needed, but when the announced funding proved to be grossly insufficient, not one student group seemed to mind. It was as if, after months of mobilizing, arguing, and negotiating, the government had succeeded in wearing them down.

These same youth groups would have done well to broadcast loud and clear that government is trying to engage us in empty, senseless discourse. Instead, they demonstrated their tremendous adaptability in showing harsh skepticism one moment, and unbridled enthusiasm the next.

Family dinners do, however, have their upside. That business leaders be forced to listen to the problems of today's youth, that they be forced to confront these problems and the people affected by them around a table, can only have made them squirm in their velvet thrones.

The Sommet no doubt also obliged many a youth group whose invitation was lost in the mail. The effort to bring together a resistant forum, to consolidate their resources, to organize themselves to articulate their demands must truly have been a rewarding one.

The participants in the counter-Sommet however, could also draw political lessons from their experience in Quebec City. A more coherent message and better-defined demands might well have helped relieve the confusion that media, government, and the public must have felt when images and police accounts of violent protest made front page news. Between one summit backed by the support of government, industry, and million bucks, and another marred by underfunding, obstacles to organizing, and a portrayal in the media as a mass of angry student make their voices heard violently, somewhere in between, a happy medium.

NOTE TO READERS

"Merely Musing" will not appear for the duration of the SSMU elections as Zach Dubinsky is a candidate. It is for this reason that Dubinsky has resigned his position as The Daily's copy editor.

Slibel & Lander

Tanned, rested and ready!

Your forum for all the latest campus scoops

We know that the Kevin McPhee-blah thing is over and done with, so Slibel would like to put the whole thing to bed with a nostalgic look back at the whole affair. So here it is: the great blah count. When it first appeared in these pages, it was the original four blahs, times 11,000 issues. To these 44,000 blahs, we add the Slibel references, which have totalled 18 (x 11,000 =) 198,000. Stay with us kids, 'cause we're just getting warmed up. To these 242,000 blahs, we must add the article about the CBA in the Mirror two weeks ago. That article mentioned the b-word a whopping 11 times. With 200,000 copies of the Montreal weekly, that's another 2.2 million blahs. The grand total, not counting this column, is 2,442,000 blahs attributed to Mr. McPhee. McWow!...From the "Massaging the Truth" Dept.: Presidential candidate Wojtek "Don't call me the Void" Baraniak told another illustrious campus paper that he has given up smoking. Meanwhile, he was spotted in the Arts Building putting up campaign posters with a cancer stick in his mouth. And hey, isn't it illegal to smoke in the Arts building?....Just how close are the boys of SSMU? Slibel was wondering that as we spotted the Candyman sporting a Yankees cap one night, and then Vice President Turtlenecks wearing the very same cap a day later. Not that there's anything wrong

with that, as long as no one is concerned about head lice...Slibel heard on the QT that Kevin McPhee (sorry, him again) secretly wanted to opt out of the McGill Student's Fund, but realized that it might be bad for his image as the guy in charge of collecting the funds. I think we can all agree that was a good call.



On Track: The New York Times, for calling it like it is. In an article on Sunday, Canadian correspondent James Brooke identified the National Post as "a 16-month-old newspaper edited by imported British journalists who seem intent on conquering Canada with Margaret Thatcher's ideology." Not very objective, but true none the less.

On Crack: The phrase billion dollar boondoggle. Does Reform honestly think they'll win Ontario by having Preston screech these three words in every possible soundbite? Almost as witty as Deb Gray calling Human Resources Minister Jane Stewart the "honourable member from Grantford." Get it? Her riding is Brantford?

Read
Slibel.

Get mad.

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letters.

THE MCGILL DAILY

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WRITE FOR
THE MCGILL DAILY

NEWS:

MONDAY 4:00 TO 6:00PM

CULTURE:

FRIDAY 3:30 PM

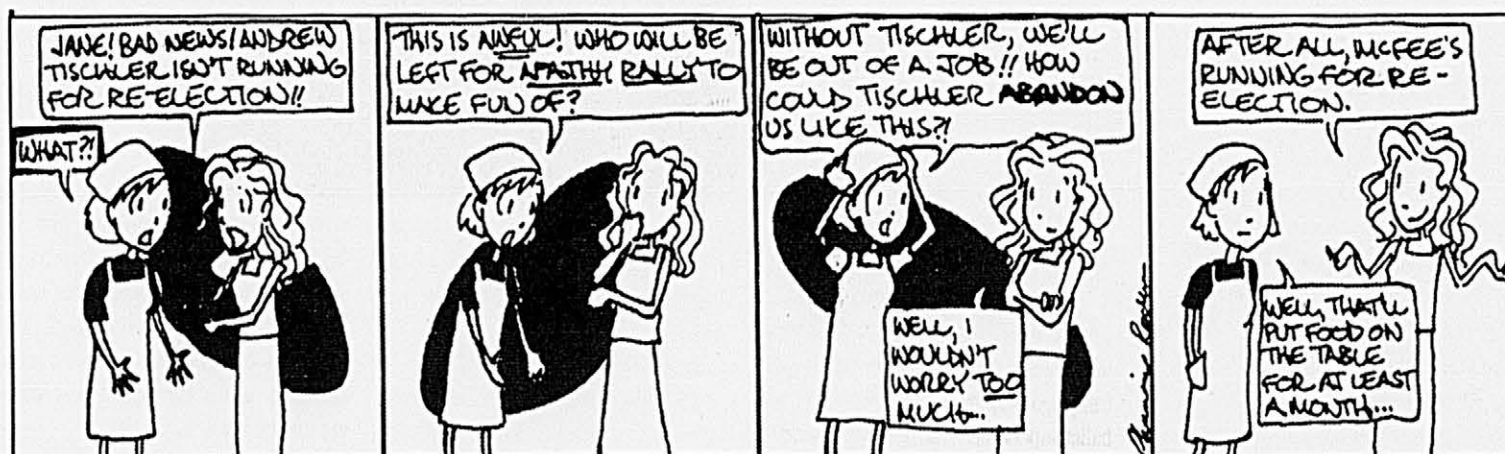
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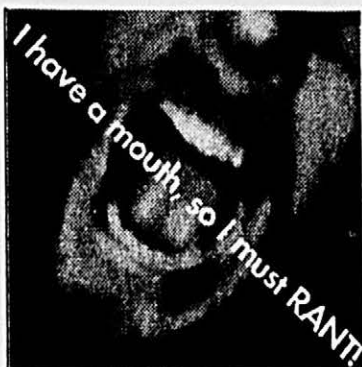
MONDAY 5:00PM

EVERYONE WELCOME!

ALL MEETINGS IN SHATNER B-03

APATHY RALLY by Channing Rodman





My Own Private Alberta?

I did something bad this morning. It is weighing upon my mind, and I feel that I must share it with you, gentle reader. I engaged in the creation of my own private two-tiered health system. Here's how it happened.

One of the benefits of working at a newspaper (subliminal plug for Daily recruitment) is that you get free stuff. So recently, I went to my doctor for an appointment. This appointment was difficult to get. For one reason or another I managed to catch the receptionist at exactly the wrong time.

So when I went to the appointment (the swifter members of my audience will have figured out where this is going), I managed to suddenly remember that I had a free pass for a film that I didn't need. Bam! Happy receptionist who will never forget my name (so goes the theory).

This is good. I sometimes need to see this doctor at short notice, and hopefully this will help. That said, I am consumed with guilt, which is actually a theme in my life.

My father, that's Mr. Uncle Cam's Dad Sir to you (actually, to me as well), maintains that when I die, I will sit up in my coffin and tell everyone how sorry I am for causing them grief.

I still feel guilty for every little thing I did when I was but a wee little kid. Hitting other little kids, lying (well, not to my parents), taking office supplies (from other employers, of course). These sorts of things keep me up at night, though not as much as those annoying moments from you past when you couldn't come up with something witty to say. You know, when someone insults you, or you have an argument, and you can't think of a suitable response.

I can remember an incident in CEGEP (and that is getting to be a while ago) that I replay in my head at least once a month. Sadly, all these years later, I still can't think of what to say, but lately I realize that I am leaning towards popping the guy in the mouth, if I had the moment to live over again.

And this makes me feel guilty.

Uncle Cam appears way too often as far as we're concerned. But we love him anyway.

The Myth of Rudy Giuliani

New York City was cleaned up at the expense of civil rights



BY Yael Friedman

Often, on hearing that I am from New York (the city as well as the state) people are quick to remark, "Well you must be so happy about what Giuliani has done for the city." My reply to statements such as these usually begins with "Well, actually..."

While crime has gone down significantly since Giuliani's election to office, in no small part due to the climate of a healthy economy, and Times Square has become (eerily) cute and clean, the truth is that the means the Giuliani administration has employed for achieving this "new and improved," idyllic city are far from utopian. Numerous examples exist to support such a moral indictment - from the feud with the Brooklyn Museum, to the removal of hundreds of street vendors, to the most troubling cases of police brutality (Abner Louima, et al.)

Yet no event better demonstrates this than the tragic and unjust death of Amadou Diallo and the recent acquittal of the four policemen responsible for ending his life. The protest that erupted subsequent to the "no guilty" verdicts this past Friday is justifiable and helps bring closer attention to the fact that this was not an isolated incident but rather symptomatic of the way that the police and other municipal institutions have handled their jurisdictions and maintained order in the city during the course of Giuliani's mayoralty.

As a former prosecutor, one of Giuliani's main goals on entering office was the reduction of New York's infamous crime rate. He initiated his war on crime by asking for the resignation of the Police Commissioner William Bratton, an intelligent, independent, and strong authority in the city, replacing him with Howard Safir, whose decisions suspiciously bare the mark of the mayor's agendas.

In 1997 Safir decided to triple the size of the police department's street crimes unit - the unit to which the officers who shot Diallo belonged. Most of the policemen in this unit, who had previously held different positions within the department, often received only three days of training before being allowed to patrol the streets undercover. This unit is known for encour-

tering high risk situations and demands an officer's experience and security with his role. This sudden inflation of police power and poor police training and preparation lies at the heart of Diallo's death. Why else would four men, heavily armed and supported with sufficient manpower, feel threatened and scared enough to shoot an innocent African immigrant, unarmed and unaware; not stopping until forty one bullets had ricocheted in the hallway of his apartment building, and he lay dead in silent protest.

A few months ago, the Attorney General of the State of New York issued a study his office had conducted about the NYPD's "stop and frisk" policy. Its findings confirmed the suspicion that a vast majority of those "stopped and frisked" - well over 50% - were not found to be in violation of the law. While this policy may cause ill-intentioned individuals to think twice before walking on the street with a gun, the indiscriminant searching of innocent citizens who seem to fit the profiles of criminals, reminds one rather uncomfortably of the tactics used by

police states.

Giuliani and Safir are only trying to make the streets safer, an endeavor seemingly innocent enough. Yet for who exactly are the streets becoming safer, and at whose expense are countless people suspected and arrested, and possibly killed? Is it fair to promote the security of certain classes and groups in the city while others - mostly minority and poor - face the consequences of the deployment of a larger but poorly trained police force?

Everyone in the city has undoubtedly benefitted from the noticeable reduction in crime, whether it originates from the luck of the stock market or from the mayor's policies. Yet until the consequences of the mayor's tactics to handle crime are mitigated, and the increase in security is not achieved at any one group's expense, it does not matter what the crime statistics appear to be. While tourists may enjoy the new face of New York it is essential to realize that a quick cosmetic make over is not the solution and actually hurts the city as a whole.



WRITER BRAVE TO TELL HIS STORY

I just read the letter titled "To the People Who Gay Bashed My Friend and Me" and just wanted to commend the writer on voicing what he did. It is hard to come out with something on the spot, but the article he wrote reached many more people than the two drunken ones that were attacking him. It is a very brave thing to put his name at the end. Commendation to your paper, as well, for printing his letter.

Miriam Rosenweig

TIRED OF CBA

I am sick and tired of this whole CBA Coke deal thing. A bunch of students are dominating the student scene and wasting a lot of money and effort.

Organizing a referendum costs money which comes straight out of the SSMU fees we pay every semester. A referendum needs campaign money, poster funding, hiring ballot supervisors - all this costs money -

our money. I would like to see our money spent on more useful things such as buying library texts or expanding the electronic classroom.

Organizing a referendum requires effort. A lot of SSMU staff are going to spend time to make sure everything runs well, so that the whole McGill community and not just a few students will vote. I would like to see efforts used on something more useful, like lobbying the government for re-investment in education.

Like a previous letter to the editor noted, CBA opponents are truly hypocritical. If indeed you were concerned with human rights and Third World problems, why don't you spend time and effort on something more useful. Opposing the Coke deal is not going to make human rights records in the Third World any better. Opposing the Coke deal is not going to achieve peace. Your motives are sincere but your actions are confused.

Opposing the Coke deal does not achieve any of your goals. It blocks the introduction of financial resources into education for a relatively little cost - having to drink Coke and not the other cola (difference which can be hardly noticed). If cola companies compete and pay us for it, why oppose it? Opposing the Coke deal is not only hypocritical but wastes resources - money and effort - of all students of McGill University.

Kate Douglas
U1 Science

The 2000 Daily Literary Contest

The Daily is proud to announce the 2000 edition of the Daily Literary Contest. This year's contest is a revival of a proud Daily tradition from the 1940s, 1950s, and early 1960s. Past winners of the contest have included Leonard Cohen and Irving Layton. The contest features three categories: poem, essay, and short story.

The Rules

All entries must be received by 5 pm on Friday, March 17, 2000 in the box in The Daily's office in Shatner B-03. The contest is open to all McGill students. All entries must be typed on 8.5x 11" paper. Essay entries must be no more than 1000 words, and may be on any topic. Short stories must be no more than 2000 words. Poems

should not exceed 1 page in length. Essays and short stories must be double-spaced.

Entries should have a cover page with the following information: name, year and program, phone number, e-mail, and a brief biographical sketch to be published with winning entries.

The Judging

Upon receipt, all entries will be coded and names will be removed.

The contest will be judged by members of both the McGill and Montreal literary community. McGill judges will include English professors Nathalie Cooke, Robert Lecker, and Brian Trehearne. Among other judges will be Andrew Pyper, author of *Lost Girls*; Adrian King-Edwards, owner of The Word bookstore on Milton; Richard King, co-owner of Paragraphe bookstore; and Michael Harris, poetry editor for *Vehicule Press*.

The Prizes

There will be a first, second, and third prize in each category, for a total of nine winners. All winners will have their entries published in the April 3 issue of The Daily. First prize winners will receive a \$25 gift certificate from Paragraphe books, a gift certificate for 5 beverages at the McGill Café, and a McGill Daily t-shirt. Second prize winners will receive \$20 gift certificates from the McGill University bookstore. Third prize winners will receive a selection of books donated by Vehicule Press and Chapters.

Nine Yards Comes Up Short

Locally based story mixes comedy and violence like oil and water

By JEAN EDELSTEIN

A movie filmed in Montreal! Finally, an opportunity to see the fruit of some of those silly roadblocks that seeded the city last September.

There's something distinctly exciting about watching a film when one can recognize the scenery, so *The Whole Nine Yards* should have enormous appeal for any McGill student. After those first few shots of the Old Port and the chateau

atop Mount-Royal, however, something becomes very clear: if you want to experience these charming locales, you might as well just go there. And thus, the film's novelty tumbles downhill like a drunken tobogganer.

Friends' Matthew Perry plays Oz, a dentist who inhabits a lovely house in the Montreal suburbs and works out of an office in Old Montreal. However, he is a very unhappy camper, due to his hideously awful wife Sophie with a grating French accent, played by Rosanna Arquette. Sophie is quite possibly one of the most horrible individuals ever to appear in a film, and it is really quite difficult to understand why Oz is married to her.

But comical movies are all about suspending disbelief, which is why it

the supporting characters are all fairly amusing, if a bit over-the-top. However, while the first half of the movie seems to be building up to a sweet romantic-comedy-esque climax, no amount of bright and sunny scenes in outdoor cafes can prevent the inevitable. The mob theme means that no matter how loveable the gangsters are made out to be, people are going to get killed. Though the directors try to make it as cheerful as possible, there's just something rather jarring and unfunny about seeing someone get shot point-blank in the neck. It doesn't quite

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CAMPBELL SCOTT FIONA LOEWI TOM EVERETT SCOTT

TOP OF THE FOOD CHAIN

...but We Taste Like Chicken.

by
JOHN PAIZS

**Special screening
Friday, March 3rd
Paramount at midnight**

A science fiction comedy about the small town of Exceptional Vista, who seem to be eaten by someone or something...

Come on down to Shatner B-07 for your chance to pick up movie merchandise or a double pass for tomorrow nights screening.

First come, First served!



makes perfect sense when Jimmy "The Tulip" Tudeski (Bruce Willis) moves in next door to Oz and his unlovely wife. Oz flips out: apparently Tudeski has recently been paroled from prison because he rattled on an assortment of mobsters. Quite reasonably, Oz concludes that violence is imminent since there must be some mobster out looking to kill Tudeski and claim the price on his head. Sophie quickly calculates that if Oz finds the mob family seeking Tudeski, they will collect the money and be able to pay off the debt Oz owes to his father-in-law. Stupidly, Oz agrees, and hilarious escapades, mixed with people getting brutally killed, ensue.

The Whole Nine Yards starts out in a reasonably endearing fashion. Matthew Perry is ever-so-cute as the miserable yet good-hearted dentist and

mesh with the film's otherwise light-hearted air. The preview audience went from cheering at shots of the Montreal skyline and laughing at Perry's amusing pratfalls to being awkwardly silent and confused when the guns started going off.

The Whole Nine Yards is a film with a host of decent comedic actors; Perry and Willis do their darndest to make the film work, and they're quite convincing. The script does at times do justice to Perry's ability to spout witty repartee with aplomb. However, the movie's happy ending elicits a little bit too much joy—less due to empathy with the characters than to a feeling of relief that this rather excruciating flick is finally over.

The Whole Nine Yards is now playing at theatres everywhere.

THE BERTTY MEMORIAL LECTURES COMMITTEE PRESENTS

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Professor Paul Crutzen**

for landmark research on the ozone hole
Director, Max Planck Institute for Chemistry, Germany

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Leacock Building, Rm 26, Downtown Campus
Information: Micah Locilento, 398-6753
No tickets required.

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In Atmospheric Chemistry**

Natural Processes and Growing Perturbations by Mankind

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FACT: JEFFREY SIMPSON AND MICKEY HART SHARE INK AND PAPER FOR THE FIRST TIME IN TODAY'S

THE MCGILL DAILY

Montreal Bursting onto the Urban Art Scene

Patrick Beland's Aeon 2000 includes a 32 foot mural

BY ALEX AYLETT

As the breakdancers wound down, and the DJ left the records to turn on their own, a varied crowd of people lingered at the end of the night to take a closer look at Patrick Beland's canvases and sketches. The tanning salon chic gazed around, a goretex-clad guy seemed to be trying to sniff the paint off one of the canvases, and Mr. Phat Pants stood back, those interested milled through the exhibit: this is the broader audience that hip-hop attracts.

Beland (a.k.a. KasÉko), whose retrospective of the past four years entitled *Aeon 2000* opened Tuesday night, isn't surprised by the popularity of his art form: "When I first saw the style, I immediately felt at home in the images. It seems natural that other people are turning to it as well." In Montreal especially, the scene finally seems to be opening up. "People are starting to make hip-hop their own," Beland said "they're referring to their own streets, digesting the style and remaking it to express their own lives. Hip-hop in Montreal is growing out of its childhood."

However, working in spray paint, marker, pencil, pastels and oils, Beland is aiming to take graffiti art beyond the hip-hop community; "Hip-hop is only one dimension of the real world. It has a certain style, and certain stock characters. I want to show that this kind of art is relevant to other aspects of life."

This ambition is only partially reflected in the exhibition, but that doesn't take away from the quality of Beland's work. 72



One of KasÉko's work on exhibit

pieces are on exhibit, ranging from pencil sketches, to large canvases. The show culminates in a 32 foot long mural, which draws together elements from the different

stages represented in the exhibit. Beland likes to leave room for spontaneity, and the day of the vernissage was no exception; two hours before the opening, paint was still dripping onto the gallery wall, as he finished the last of the 25 canvases that form the mural. As you move along the mural, and the exhibit itself, recognisable street techniques gives way to the increasing surrealism and comic book styled figures, which mark the direction he hopes to take in the future.

Aeon 2000 is intended as the first of a series of retrospectives, to take place every leap year. Beland's plans to expand into comic book, and animated media promise an even greater variety of work for 2004. The show is at 372 Ste-Catherine West, room #320, for approximately the next week. But if you miss this exhibit, chances are that you will see Beland's work elsewhere. The collection will be touring local shops and galleries until December and there are plans for five new murals around the city by Beland and his Last Minute Productions company.

More information is available at www.kas.ca.tc.



KasÉko's urban art in Lachine. Mayor Bourque would be proud...

Incarnation fails to flower

BY DIANA GEE-SILVERMAN

According to the printed program, many of Montreal choreographer Helene Blackburn's previous works have been well received in Europe. Perhaps the European audience would also appreciate *Cas Public*, Blackburn's company's latest offering, entitled *Incarnation*. Although the piece brings together six very unique talents with enormous potential, Montreal dance fans may feel too strong a sense of déjà-vu to have it merit more than a hushed "bravo."

The work starts in silence with a single dancer making her way across the enormous Usine C stage towards the audience. The dancer in question is Kirsten Pollard. Classically trained at the National and Royal Winnipeg Ballet schools, she is the proud owner of legs that every twelve year-old ballerina and male adolescent goes to sleep dreaming about (albeit for different reasons). Her lines are absolutely beyond compare, from perfectly placed fingertip to pointed toe, she is elegance embodied. One can almost picture a Swan Lake tiara on her shaved cranium.

However, the connection to ballet is not contained in the dancers, the choreography itself shows a strong classical influence. But the influence may be too strong, many of the components are less than vaguely reminiscent of standard ballet bar

exercises. Ironically, as Pollard amazes with her foot reaching up past her earlobe, she simultaneously overshadows the other two female members of the group, Day Helesic and Sonya Stefan, whose legs don't quite reach as high. Nevertheless, for whatever the latter two lack in flexibility, they



make up for in personality. Of the women, Helesic shows the most character in her dancing and Stefan performs with enormous facial expression. In fact, for all her technical ability, Pollard's dancing is virtually emotionless. In the words of one of my seatmates: "She looks stoned."

The mammoth stage gives the choreographer and dancers a lot of liberty space-wise but also provides some constraints. There are no curtains and if there is a backstage, Blackburn ignores it, preferring to leave her dancers in full view of the audience for the entire work. There are no graceful exits between sections. The dancers walk on and off stage as if strolling

down Saint Catherine Street on a Sunday afternoon. The canon structure of Blackburn's choreography is rather rigid but still interesting - the first time. Unfortunately, she repeats her pattern with little variation *ad nauseum*. In addition, the movements don't reflect the musical arrangement. In this case the term "musical" is used loosely, the aural assault that accompanies the dance is distracting at best. If you insist on dramatic strings or bland, endless drum solos, at least use counts that your dancers can understand.

At several points during the performance, one or more of the other dancers were heard yelling "Go!" in order to make sure that the six were kept in synch. This might have been understandable and maybe even borderline innovative. However if the yell was meant to be heard by the audience this would clearly not be the case. In general, it is this lack of innovation that plagues the whole of Blackburn's one hour piece.

A little over forty minutes into the show, I caught my companion, herself a contemporary dancer and choreographer, glancing at her Timex. Two seconds later, I found myself doing the same. The piece may have been great fun to prepare and perform. Some of the movements looked challenging and the dancers all ended smiling. Too bad it wasn't nearly as exciting to watch. But who knows - they might like it better in Europe.

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Northern Pikes Takin' Another Crack

80s rockers are back for a nostalgic hits' tour

BY EMILY ROSENBERG

The Northern Pikes, an almost forgotten '80s band from Saskatchewan whose music ("Girl With A Problem," "She Ain't Pretty," "Dancing In A Danceclub") you hear and hum along to, are back together for a tour to promote their new "greatest hits" album.

What's this? Aren't the Northern Pikes dead and buried (metaphorically speaking, of course)? But no, although they broke up in 1993, they still have a loyal following, and, thanks in part to Canadian content laws, quite a bit of airtime. Bryan Potvin, guitarist, vocalist, and author of favourites from the *Snow in June* album such as "She Ain't Pretty" explains the present sweep through Canada as a chance to "make a little money, shake hands, and have a blast."

So far, fan response on the tour has been encouraging. The Pikes have already passed through the West, playing 13 shows in 17 days. The tour is "low commitment," promoting a "retrospective and nostalgic" compilation called *Hits and Assorted Secrets: 1984-1993*. A few unreleased tracks are included on the album and will also be played in concert.

Reminiscent of their early days in the prairie bars of Saskatoon, the band has played such intimate venues as the Zoo in Winnipeg, which they describe carefully as "colourful." Bryan was surprised by the positive response. He says, "It was amazing, actually quite emotional. It caught me off guard.

There was tons of love in the room... it blew me away. It's been six and a half years. I thought about how precious an audience is."

It was far from guaranteed that Canadians would still respond to a band which had disappeared so long ago. Asked about why the band had broken up, Bryan offered drummer Don Schmid's classic response that "we broke up to save our friendship. We were close and we remained

close after the breakup." Bryan himself says, "I attribute it to fatigue. We had worked really hard and comprehensively for ten years and everyone was just kind of tired. I just wanted to sleep for two months."

A second factor which contributed to the 1993 breakup was the changing music scene at the end of the 80s. Bryan remembers that during a tour through the States in '91 to support *Snow in June*, "people

said, 'We really love your album. Have you heard Nirvana?'"

The Canadian band was out of place and out of date in the U.S. "We had pockets" of fans in the U.S., says Bryan, "In Augusta, Georgia, we'd do great... people were yelling our names, and then in Atlanta we couldn't even get arrested." Outside the pockets of followers, the face of rock was changing. "We're down there

floggin' this little rock and roll tune, and we just didn't belong. We were dressed up, combed our hair, and everyone was ready to slit their wrists."

Bryan acknowledges that some of the ease with which the Northern Pikes made a name for themselves here in Canada was due to the Canadian Content laws. He says, "there's this weird invisible line that you eventually cross, even Bryan Adams and Celine Dion," from being buoyed by the laws to international recognition. He says, "The CanCon and the CRTC is weird. It bugs me sometimes 'cause I think we're being policed and you can have a song pushed down your throat"

Band members have tried their luck at staying in the music industry since 1993. Bassist Jay Semko released a solo album almost immediately, and did some work on the show *Due South*, for which the Pikes' members played the theme song. Bryan has recently finished a solo album.

The band is looking forward to playing Montreal one several occasions in 2000, as it's "always a rush to play." Bryan has fond memories of the city. The Pikes played Club Soda the night Ben Johnson won the gold medal and "then a few hours later, he didn't have it anymore." They were also here for the night the Habs won the Stanley Cup, complete with riot police and the sound of celebratory breaking glass. They were here last week playing Bourbon Street West, and if we're lucky, they'll be back in a month or six weeks for a second show.



The Northern Pikes: Are they a relic of decades past?

The Good in Sloan

Nova Scotians put on crowd-pleasing show at Spectrum

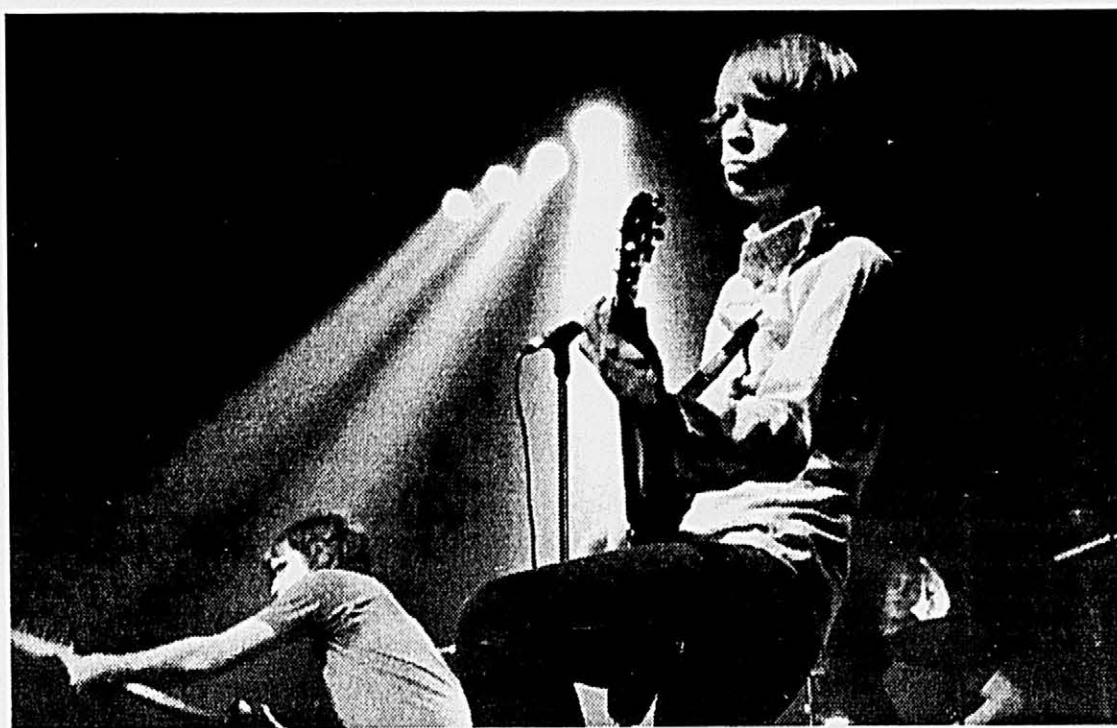
BY JOSH BEITEL

Sloan's music isn't very complicated, nor is it very original. They're not especially good musicians, and they're not so pretty to look at. They do, however, put on a helluva show.

I must admit, February 18th's concert at the Spectrum was my first time seeing Sloan live and I was not-so-enthusiastically expecting an hour and a half of karaoke to the Beatles. The crew at the Spectrum were one step ahead of me, playing "Eleanor Rigby" in the background while they set up the stage.

Sloan is currently in the middle of a Canadian tour supporting their latest release, *Between the Bridges*. The album has been selling quite poorly compared to their last two efforts, mostly due to the lack of a hit single. The video for "Losing California" received very little play on MuchMusic.

I was not surprised to see, then, that into the second opening act there was still plenty of room on the floor and even a few empty seats remaining. I was informed by the Spectrum staff that they would not be opening the upper ring of seats due to poor ticket sales. Nevertheless, the Sloan faithful kept filing in, and by the time the band took the stage, there was not a seat to be had.



Sloan belting out rock riffs at The Spectrum on their Montreal stop

Not to be discouraged by slow CD sales, the set would prove to be dominated by songs from the new album. They opened with three solid songs off *Between the Bridges*, after which frontman Chris Murphy announced to the crowd, "I don't want to scare anyone, but I smell doobage, serious pot." Sloan then broke into their hit "The Good in Everyone," from *One Chord to Another*.

Despite frequent instrument changes — Chris going from bass to drums, Andrew Scott going from drums to keyboards, vocals going all over the place — the set was smooth and the renditions were raw. You never got the impression that the crowd was at all disappointed with any of the song choices.

After a couple more new tracks, including the Pink-Floyd-sounding "The N.S.," and "The Marquee and the Moon," Chris

proclaimed "Patrick's gonna show you how pop music doesn't have to be crappy," and they launched into an amazing version of "Everything You've Done Wrong," with Chris singing the horns' parts.

For their last number, Sloan played yet another new song, "Delivering Maybes." Before ending the song, Chris informed the audience that we were going to have to sing for an encore. So as Sloan left the stage, we

all continued "Delivering Maybes," singing "On and on we roam around this world/Delivering babies and maybe it's not that bad now," over and over again, until Chris finally took the stage again.

He performed a first encore alone on keyboards, a song called "Summer's My Season," from the Japanese edition of *Between the Bridges*. The whole band then took the stage, diving into a ten-minute, interactive rendition of "Money City Maniacs," to the crowd's delight. I usually hate it when bands try to do the audience participation thing, but I loved it. Part-way through their attempts, seeing that the bloodshot-eyed audience was losing it, Chris yelled "Put your hands in the air! Who told you to put your hands down? The last audience clapped so badly we finished with four U2 songs!"

So often at venues like the Spectrum, artists can make you feel almost detached from their performance, as though you might as well have been watching it on TV. Sloan, on the other hand, made the show seem like one big backyard party. The concert had such a laid-back feel to it, and yet never seemed unprofessional. They played most of their hits, but there was never a loss of interest between singles. I just wish I had known where they were going drinking after the show.

the BOOKSHELF

FIVE DAYS IN LONDON: MAY 1940

JOHN LUKACS

YALE UNIVERSITY PRESS

\$26.95, 288 PAGES

"The middle of the ice cream cone is the target." So said my grade nine history teacher who would emphasize the need to pick a topic for our history papers that was not near the top and too broad. But it should also not be too near the bottom and hence overly specific.

John Lukacs seems to have put himself somewhere close to the bottom of the ice cream cone with his book on five days in London in May of 1940. In his introduction he mocks his career's trend of getting more and more precise. He wrote a book titled *The Last European War, 1939-1941* and then followed it with one titled *The Duel* about May to July 1940. Following the publishing of *Five Days in London*, he has been questioned as to whether his next book will be *Three Hours at Whitehall*. He assures us that it won't be.

Though this book's small pages only break into the two hundreds, Lukacs has done a magnificent job of creating a portrait of a long weekend in London during that uneasy passivity before the fall of France. His research is capable as he combines newspapers, journal entries, Hansard transcripts and secondary sources. The events of 1940, and

particularly these days in May, were so crucial to the outcome of the Second World War that they were referred to as the "hinge of fate" by Churchill himself. The tension and fate that intertwined over the course of 1940 has been often proven as being one of the most engaging periods of the war to study. This is partially because the lack of American participation means that there are fewer blustering Americans bragging about what they did during these days.

little was taken for granted in 1940. At one point during the year there was a mistaken belief that a decoded Enigma report, the German code system, said that an invasion of Britain had already started. The invasion never came but the days of 1940 were uncertain and nerve-racking.

By limiting himself to London and these five days, Lukacs illuminates the hour-by-hour decisions that came to play such an important role in the long term. His thesis stems from his assertion that firstly, Britain did not win the Second World War, that was left to the USSR and the US. But in May 1940 Britain did not lose the war and that made all the difference. Lukacs' principal justification for writing this book is that Hitler was never closer to winning the Second World War than during the quiet spring of 1940. These days in London are worthy of great study because at this point Britain was not in the war for sure. The hundreds of thousands of Britain Expeditionary Forces troops flocking desperately to Dunkirk were not guaranteed to escape German capture and without them Britain would be critically handicapped. Facing pressure and doubt from President Roosevelt, Joseph Kennedy the American Ambassador in London and many within his own party, Churchill

walked up to the brink and decided that he would rather lose for honour than settle for shame.

—Tyler Hargreaves

Five Days in London May 1940

John Lukacs

Furthermore, Churchill's peril-fraught ascension to the leadership of the country combined with the seemingly unstoppable blitzkrieg machine of the German army,

colourful, and enchanting (forgive the cliché) reproductions of paintings and drawings of goblins, gholies, and leprechauns. Phillpotts' book are visual entertainment for children, as well as fun reading for folklore fans and English Lit majors. The author alludes to literary representations and popularization's of

fairy myth, such as those in Shakespeare, W.B. Yeats, John Milton, John Keats, and Edmund Spenser. Indeed, the book is great additional reading for Shakespeare students out there who want to learn about the origins and evolving personae of Oberon, Titania, and Puck. The illustrations are, of course, richly detailed and reproduced, in keeping with the tradition that Raincoast Books has established.

In addition to delighting the eye and imagination with her work, Phillpotts analyses the changing physical representations of fairies throughout the ages. Particularly interesting to note was the opportunity for discreet eroticism in fairy paintings during the Victorian age (her section entitled "A Pocket Venus" is an eyebrow raiser).

If you're at all interested in fairyland drinking parties, domestic animals, career choices, funerals, and chess games, rush out to get a copy of *The Faeryland Companion*. You will never tire of pouring over the intricate paintings and you won't be able to eat your Lucky Charms cereal in quite the same way again.

—Celine Heinbecker

THE FAERYLAND COMPANION

BEATRICE PHILLPOTTS

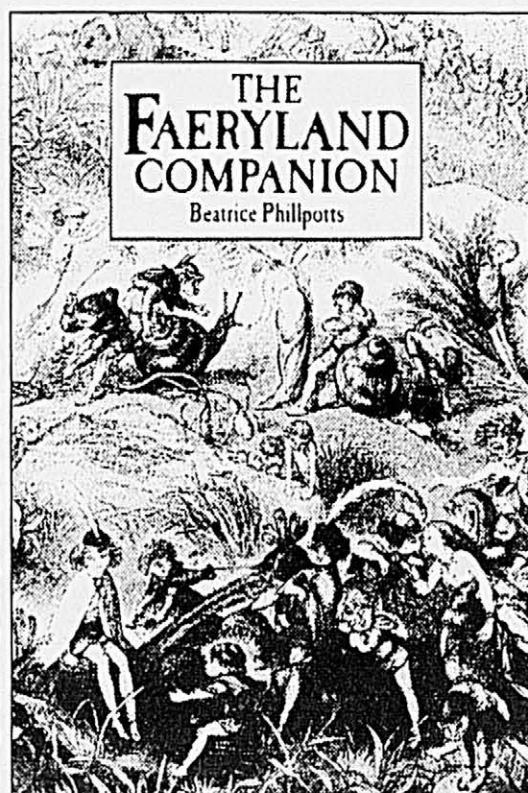
RAINCOAST BOOKS

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Raincoast Books, those wonderful people out in Vancouver who gave us the luscious and mysterious stories and illustrations in *The Griffin and Sabine Trilogy* and *The Venetian's Wife* by Nick Bantok, have come out with another eye-and-imagination-soothing book of myth, magic, and artwork.

The Faeryland Companion, by Beatrice Phillpotts, is for all those dreamers out there who love Jim Henson's 1980s films *Labyrinth* and *The Dark Crystal*, and have Brian Froud's *Lady Cottington's Pressed Fairy Book* on their shelf. Phillpotts takes us through the myths and legends of the fairy world and the intricacies of fairy rituals, the ins and outs of fairy whims, as well as the many different ways to appease household goblins.

Along with the historical and literary references to fairies are absolutely gorgeous,



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CD REVIEWS

LUSHLIFE
BOWERY ELECTRIC
(BEGGARS BANQUET)

Bowery Electric burst onto the trip-hop scene in 1995 with their self-titled debut album; but achieved true status with *Beat*, an album that back in '96 was hailed as a "benchmark" by *NME* magazine.

Fast forward to 2000 with the release of *Lushlife*. Replete with brooding hip-hop beats, Bowery Electric is Lawrence Chandler and Martha Schwendener. Schwendener infuses her vocals with a richness that is essential in the trip-hop genre. *Lushlife* is like the soundtrack to an opium den: a smooth sound that is multi-layered, achieved through the use of heavy digital-sound equipment, direct recording to hard drive, and all the other gadgetry that has come to define electronic music.

Bowery Electric hail from New York City, a fitting origin for this duo because the city harbours an underground sound that could otherwise be mistaken as one from Bristol. The first single released off *Lushlife* is "Freedom Fighter," a track now available on vinyl, but it's the rest of the album that deserves a close listen. To the credit of both Schwendener and Chandler, the arrangement and mixing of the album are seamless; the lines between samples and live instruments are blurred to the point where the entire album could have been derived from samples.

But that's not the case. Schwendener works the bass, keyboard, and her voice. Chandler handles the guitar and sampler. On one of their last stops in Montreal, Bowery Electric blew the crowd away with their distinctly post-rock, urban sound.

—Gabe Flores

DIVINE STYLER
WORD POWER 2: DIRECTRIX
(Mo'Wax)

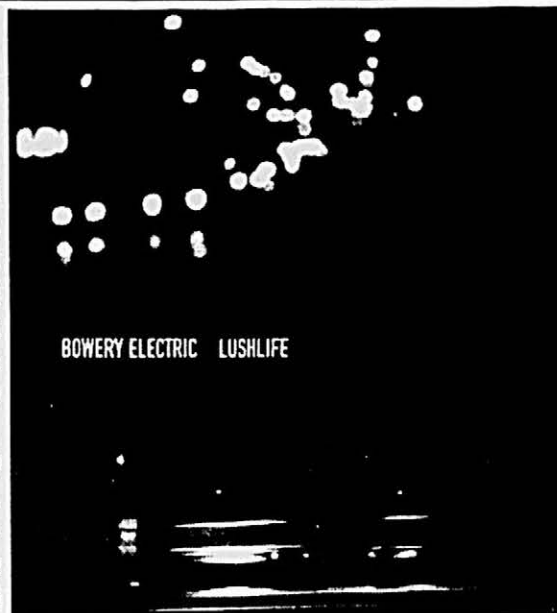
I can't front. The first I heard of the Divine one was in '96 when Fritz the Cat put together *In Search of Divine Styler*, an underground hip-hop magazine dedicated to resurrecting the mad talented lyricist.

The publication was understandably put out of print last spring when *Word Power 2* was first released to press (though it's taken a year for this album to finally drop). While most comeback attempts have been

require more than a few listens to catch but rewards the listener with sick material song after song, "My faster phrase rip the brain real, surreal style, the ill comeback, D-Style

offering from Sulfur records, you won't regret it.

—Gabe Flores



projectile." Rhettmatic (of the Beat Junkies) and Styles of Beyond (one of whom is Divine's cousin) make some of the nicest cameos since Janet Jackson on *Different Strokes*.

Speaking strictly beats however, *Word Power 2* doesn't inspire. There's nothing weak about the production per se, in fact most of the drum selections will bang your oblongata.

The rest however, gives off that cold, indifferent feeling you get inside the Matrix. It does sound futuristic and digital, but at the same time unmoving. Verdict: if lyricism plays an addictive role in your life this is essential listening.

crossover fans go buy the new Jay-Z.

—Joe Lacuna

THE QUICK AND THE DEAD
DJ SPOOKY VS SCANNER
(BEGGARS BANQUET/SULFUR RECORDS)

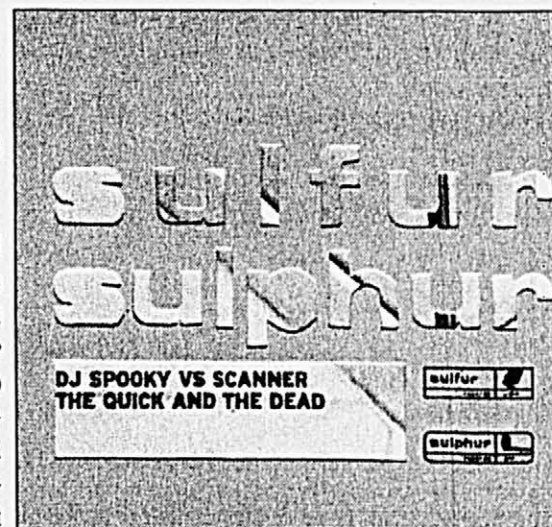
Touted as part of the Meld Series, which is defined "as the blending and combining of a regular series of recordings to explore the union of one artist with another," *The Quick and The Dead* is a highly conceptual piece of work that clearly bares the DJ Spooky stamp.

DJ Spooky, a.k.a. Paul D. Miller, figures prominently on this collaboration with Scanner, bringing together bursts of hip-hop sound with the deep rumblings and paranoid tones of the main tracks. To Spooky, the sounds for *The Quick and The Dead* were generated by "the landscapes and cultural environments of several cities" — whatever that means. Understand that Spooky, a philosophy graduate

and accomplished artist, both in the aural and visual arts, is heavy on the philo-speak. The man who put together the score for the award-winning hip-hop documentary *Slam* is always

expounding on the ideas of culture as an entity, frequently quoting other philosophers on everything from modern capitalism to conceptual art as post-serialist sculpture.

Clocking in at just under 38 minutes, Scanner and Spooky aim not for quantity, but quality. Their collaboration in the words of Spooky has "no beginning and no end, reflecting thoughts without end." However, for this to happen with *The Quick and The Dead*, put the album on continuous repeat until the next offering from Sulfur records, you won't regret it.



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THE MCGILL DAILY

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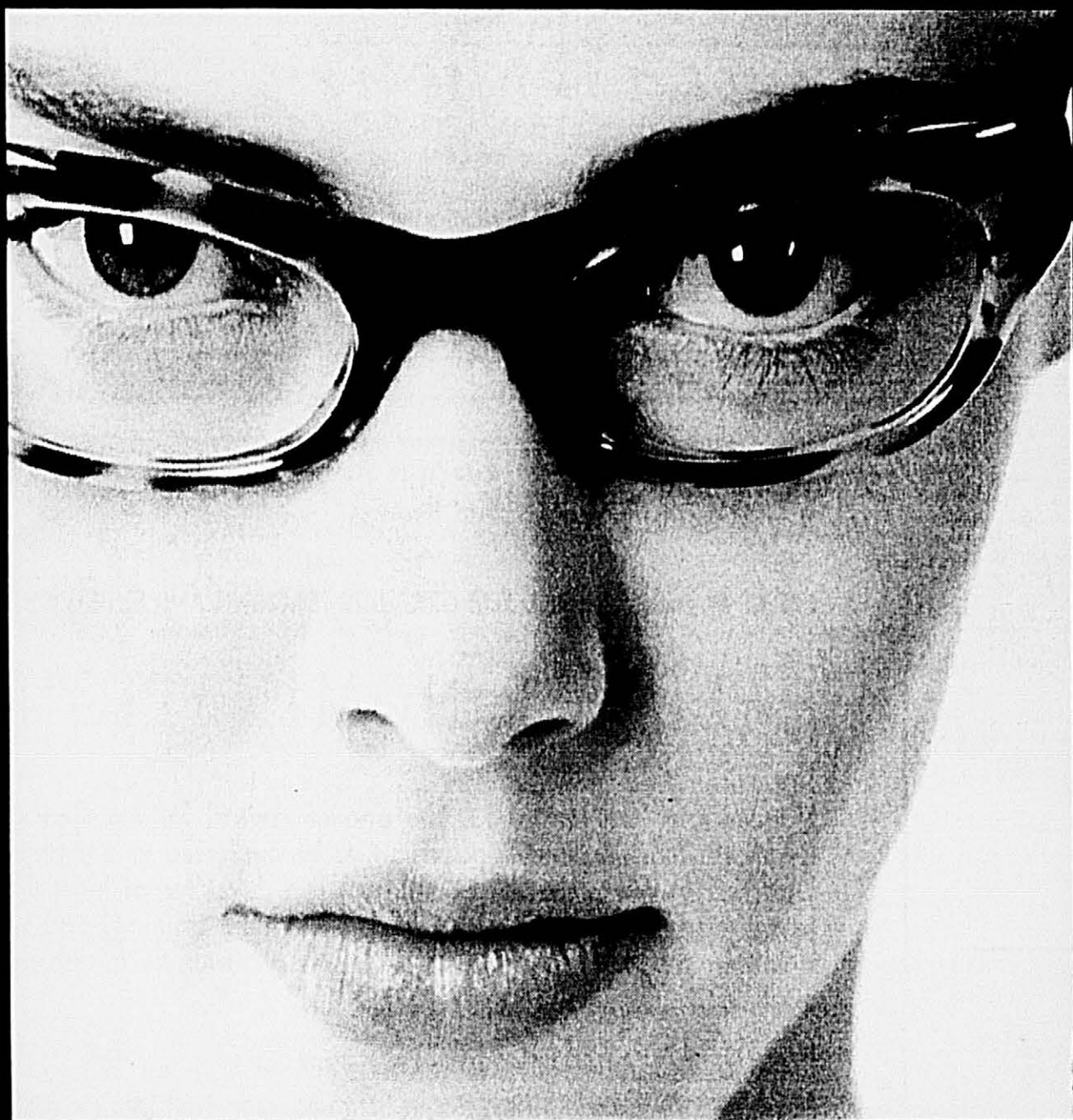
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